THE METROPOLITAN MUSEUM OF ART
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PRICED

IMPORTANT PAINTINGS

French XVIII Century Furniture

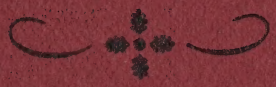
WORKS OF ART

Property of

MRS JOSEPH HEINE

(*Formerly* MRS I. D. LEVY)

New York



Public Auction Sale

November 24 and 25 at 2 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1944

SALE NUMBER 607

FREE PUBLIC EXHIBITION

From Saturday, November 18, to Time of Sale
Weekdays from 9 to 5:30 · Closed Sunday
Thanksgiving Day, November 23, 2 to 5

PUBLIC AUCTION SALE

Friday and Saturday Afternoons
November 24 and 25 at 2 p.m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

· · ·

Sales Conducted by

HIRAM H. PARKE

OTTO BERNET · HARRY E. RUSSELL, JR

LOUIS J. MARION · A. N. BADE

1944

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PAINTINGS · FURNITURE WORKS OF ART

PAINTINGS OF FRENCH AND OTHER SCHOOLS

FRENCH XVIII CENTURY FURNITURE

GEORGIAN AND EARLIER ENGLISH FURNITURE

TAPESTRIES · MINIATURES · SILVER

OBJECTS OF ART · RUGS

Property of

MRS JOSEPH HEINE

(*Formerly* MRS I. D. LEVY)

New York

SOLD BY HER ORDER

Public Auction Sale
November 24 and 25 at 2 p.m.

PARKE-BERNET GALLERIES · INC

NEW YORK 22 · 1944

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Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
If You Are Unable to Attend
the Sale in Person

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HIRAM H. PARKE

OTTO BERNET • HARRY E. RUSSELL, JR

LOUIS J. MARION • A. N. BADE

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573 *Cable* PARKGAL

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EDWARD W. KEYES • *Secretary and Treasurer*

FOREWORD

ALTHOUGH the aristocratic idea, as a social concept, appeared doomed by the upheavals of 1789, it was not long in re-asserting its continued vitality in European culture. The political notion of the aristoi, of leadership and government by the best of humanity, goes back to Plato; and if this had been interpreted in the feudal ages to mean the rule of the well-born, the march of events was very soon to correct it. But in the cultural field the aristocratic impulse survived the impacts of nineteenth-century philistinism; and under the protection of such institutions as the Académie Française in France and the two older universities in England, and of a few wealthy patrons throughout Western Europe, literature, painting, music and sculpture continued for the most part to be shaped by the taste of a minority, an intellectual aristocracy which outlived the ruins of positivism.

The eighteenth century in France was of course one of the peaks of aristocratic domination in art, and we are concerned to repeat that this influence was not the reflection of a fashion—as expressed in the hasty notion of 'period' styles—but was one of the last and most powerful surges of the Renaissance. The brilliant and lively portraiture and sculpture, the pastoral paintings, the exquisite craftsmanship of furniture and bibelots, Sèvres porcelains and enamels, that are found between the covers of the present catalogue, contain so much real gaiety of spirit that the meticulous elegance of the rococo in this notable collection must appear as the plastic expression of the wit and the learning of the most cultivated aristocracy of its time. Watteau and Fragonard, Hubert Robert and Boucher, and the great *ébénistes,* tapestry-weavers and ceramists of their age imposed on an entire continent the standards and manners of a society that could boast Voltaire and Rousseau, Montesquieu and the Encyclopédistes as proof of its vitality, and of the eternal character of its contribution to the cultural history of the Western world.

LESLIE A. HYAM
MAXINE HARRISON

ORDER OF SALE

FIRST SESSION

Friday Afternoon, November Twenty-Fourth

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Silver and Silver-Plated Ware 38- 48
Continental Silver of the Seventeenth and Eighteenth Century 49- 75
Damasks, Brocades, Velvets and Embroideries 76- 96
French and English Furniture and Decorations 97-158

SECOND AND LAST SESSION

Saturday Afternoon, November Twenty-Fifth

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FIRST SESSION

Friday, November 24, 1944, at 2 p.m.

CATALOGUE NUMBERS 1 TO 158 INCLUSIVE

MEZZOTINT ENGRAVINGS IN COLORS BY S. ARLENT EDWARDS

1. LADY HAMILTON AS NATURE *After Romney*
35 Folio, fine impression, signed artist's proof. Framed.

2. LADY DUDGEON, and MRS HAMILTON OF KAMES: TWO MEZZOTINTS *After Raeburn*
40 Upright folios, fine impressions, signed artist's proofs. Framed.

3. THE BLUE BOY *After Gainsborough*
60 Small upright folio, brilliant impression; signed artist's proof. Framed.

4. THE PINK BOY *After Gainsborough*
35 Small upright folio, brilliant impression; signed artist's proof. Framed.

5. LUDOVICO TORNABUONI *After Ghirlandaio*
55 Small folio, brilliant impression; signed artist's proof. Framed.

6. GEORGE WASHINGTON *After Savage*
25 Folio, brilliant impression, inscribed in the plate with monogram and date 1900; signed artist's proof. Framed.

7. DUCHESS OF DEVONSHIRE, and MRS ROBINSON AS PERDITA: TWO MEZZOTINTS *After Gainsborough*
20 Folio and medium upright folios; very fine impressions; signed artist's proofs. Framed.

8. SYMPATHY *After Greuze*
30 Folio, a few scratches; signed artist's proof. Framed.

9. MADONNA *After Perugino*
45 Octagonal folio, very fine impression; signed artist's proof. Framed.

[See illustration on the following page]

[NUMBER 10] [NUMBER 9]

3 5- 10. MADONNA *After Luini*
Octagonal folio, very fine impression; signed artist's proof. Framed.

[See illustration]

20- 11. THE YOUNG PRINCESS *After Constantin Netscher*
Upright folio, very fine impression, signed artist's proof. Framed.

6 0- 12. LADY SOPHIE MUSTERS, and LADY ELIZABETH COMPTON: PAIR MEZZOTINTS *After Reynolds*
Upright folios, fine impressions, signed artist's proofs. Framed.

20- 13. BIANCA MARIA SFORZA *After Ambrogio d' Predis*
Folio, fine impression; signed artist's proof. Framed.

3 5- 14. FRANCESCA *After Ghirlandaio*
Small folio, fine impression; signed artist's proof. Framed.

20- 15. SIMONETTA VESPUCCI *After Pollaiuolo*
Folio, fine impression; signed artist's proof. Framed.

[NUMBER 16] [NUMBER 20]

16. MADONNA *After Botticelli*
150. Large folio, beautiful impression; signed artist's proof. Framed.

[See illustration]

17. LA BELLE FERRONNIÈRE *After Leonardo da Vinci*
35 Octagonal folio, very fine impression; signed artist's proof. Framed.

18. REMBRANDT'S MOTHER *After Rembrandt*
25 Folio, inscribed *Rembrandt* in the plate; brilliant impression, signed artist's proof; framed.

19. A GENTLEMAN OF BRUGES (MARTIN NIEUWENHOWE) *After Memling*
20 Folio, fine impression; signed artist's proof. Framed.

20. MONA LISA *After Leonardo da Vinci*
70. Large folio, brilliant impression; signed artist's proof. Framed.

[See illustration]

21. MADONNA MAGNIFICAT *After Botticelli*
Large folio, beautiful impression; signed artist's proof. Framed.

22. SARAH SIDDONS *After Gainsborough*
25- Folio, brilliant impression; signed artist's proof. Framed, with mahogany mat.

23. SASKIA VAN ULENBURGH *After Rembrandt*
30- Upright folio, brilliant impression; signed artist's proof; framed.

24. DUCHESS OF RUTLAND, and PORTRAIT OF A LADY: TWO MEZZOTINTS *After Reynolds*
40- Upright folios, fine impressions; signed artist's proofs. Framed.

25. LADY MEARS, and LADY NORTON: PAIR MEZZOTINTS *After Reynolds*
30- Upright folios, fine impressions; signed artist's proofs. Framed.

26. MOTHER AND CHILD *After Peters*
25- Oblong folio, very fine impression; signed artist's proof. Framed.

27. COUNTESS OF MEXBOROUGH, and MRS DAVENPORT *After Hoppner and Romney*
60- Folios, fine impressions; signed artist's proofs. Framed.

28. NAPOLEON and JOSEPHINE BONAPARTE: PAIR MEZZOTINTS *After David*
30 Small folios, on thin paper; a few tears. Signed artist's proofs, with Napoleonic insignia. Framed.

29. LUCREZIA TORNABUONI *After Botticelli*
20- Folio, fine impression; signed artist's proof. Framed.

30. MADONNA *After Fra Filippo Lippi*
65- Upright folio, brilliant impression; signed artist's proof. Framed.

[See illustration]

31. GOOD NIGHT *After Mosler*
30. Folio, inscribed *Henry Mosler* in the plate; fine impression, signed artist's proof. Together with a portrait mezzotint by Fred Millar. [Lot.]

32. PATIENCE (MRS DRUMMOND SMITH), and LADY HAMILTON: PAIR MEZZOTINTS *After Romney*
80- Folios, fine impressions; signed artist's proofs. Framed.

33. WASHINGTON, IN SEPIA *After Sharples*
10- Small folio, fine impression; signed artist's proof. Framed.

[NUMBER 30] [NUMBER 34]

34. MADONNA *After Filippino Lippi*
Arched folio, very fine impression; signed artist's proof. Framed.

[See illustration]

35. LITTLE GIRL BLOWING BUBBLES
Folio, brilliant impression; signed artist's proof. Framed

36. THREE MEZZOTINTS
Fanny Kemble, after Henry Inman; Countess Grosvenor, after Lawrence; and Countess Patoka. Folio and small folios; fine impressions; signed artist's proofs. Framed. [Lot.]

37. THEODORE ROOSEVELT: PORTRAIT ETCHING *Jacques Reich*
Folio; signed artist's proof, No. 2 of 25 from the copper. Framed.

SILVER AND SILVER-PLATED WARE

38. Twelve Ajouré Sterling Silver Bread-and-Butter Plates
Border pierced with conventional teardrop, pear and fleur de lis design, rococo-molded rim. Monogrammed. *Diameter 6½ inches*

72-

39. Pair Ajouré Sterling Silver Sweetmeat Tazzas
Tiffany & Co., New York
Shallow dish with valanced border pierced with a diamond trellis rimmed with bowknotted floral swags, on flaring trumpet foot with shell and foliage ornament. Monogrammed. *Diameter 7¾ inches*

100

40. Pair Sterling Silver Two-Handled Oval Vegetable Dishes With Covers *Tiffany & Co., New York*
Bulbous bowl and domed cover, lobed with swirled gadroons and reeding, the flanged rim and valanced base molded with rococo foliage scrolls and grapes, two angular leaved handles; boat-shaped urn finial. Monogrammed. Weight of each about 46 ounces. *Length 12½ inches*
Collection of Mrs William Salomon, New York, 1928

[See illustration]

350-

41. Pair Sterling Silver Oval Platters *Tiffany & Co., New York*
Matching the preceding, the plain deep cavetto engraved with monogram. Weight of each about 47 ounces. *Length 16¼ inches*
Collection of Mrs William Salomon, New York, 1928

[See illustration of one]

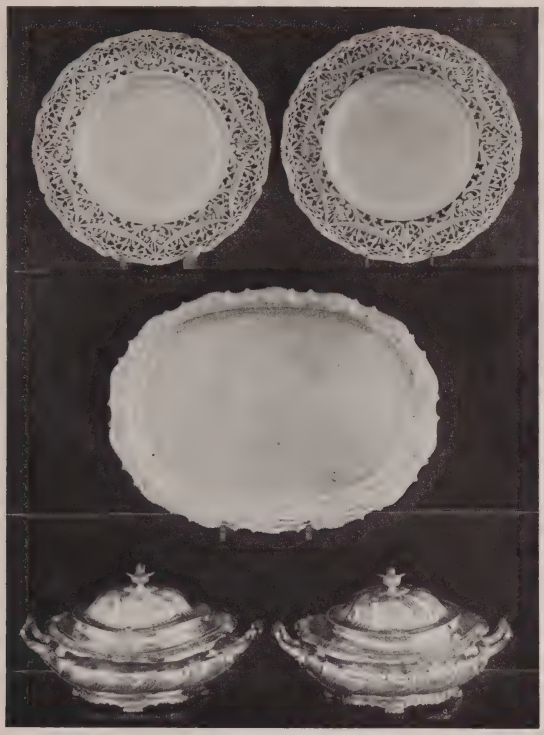
250-

42. Engraved Silver-Plated Oval Tea Tray with Pierced Gallery
Engraved with a wide band of rococo scrolling foliations and trellis ornament enclosing a monogram, surrounded by a deep pierced gallery with serpentine gadrooned rim and two hand-grips; on four bun feet. *Length 23¾ inches*

110.

43. Silver-Plated Hexafoil Tray
Engraved with a garland of rococo foliage scrolls and blossoms, the rim formed of six molded foliage scrolls joined by tulip blossoms. Heavy piece
Diameter 18½ inches

50



[NUMBER 40]

CENTRE ROW: NUMBER 41

AT TOP: NUMBER 44

330-

44. TWELVE AJOURÉ STERLING SILVER SERVICE PLATES *Louis XVI Style*
Deep plain cavetto, surrounded by a wide border pierced with foliage scrolls and bow-tied husk swags, with pendent musical trophies and baskets of flowers.
Diameter 11¾ *inches*

[See illustration of two]

40-

45. SILVER-PLATED SALVER WITH AJOURÉ RIM
Hexafoil tray with engraved band of rococo foliations, scrolls and trellis-work, the border pierced with a series of palm leaves and edged with grapes and foliage. *Diameter* 16½ *inches*

[NUMBERS 46 AND 47]

46. GEORGE III AND VICTORIAN RICHLY WROUGHT SILVER 'TENIERS' TEA AND COFFEE SERVICE *London,* 1818-97

Coffee pot, teapot, covered sugar bowl, waste bowl, cream jug and hot water kettle on stand with spirit burner. Pear-shaped bodies wrought in high and *repoussé* relief with animated genre scenes after Teniers, amid rustic dwellings and foliations; crouching gnome supports, finial figures of topers. The waste bowl and creamer with marine animal handles; the coffee pot and teapot with sea serpent spouts and bone loop handles, the coffee pot supported on figures of kneeling huntsmen; the sugar bowl handles are formed of figures of topers perched upon rustic branches; kettle with bird-head spout, and with valanced *ajouré* tripod stand. The pots, creamer and waste bowl, by Edward Fennell, 1818-19; the sugar bowl and kettle by Chas. Stuart Harris, 1894-97. Total weight about 250 ounces. [Lot.]

900-

Collection of Harry Glemby, New York, 1929

[See illustration]

47. VICTORIAN SHEFFIELD PLATE REPOUSSÉ TWO-HANDLED OVAL TRAY
Centre flat-chased with a wide band of grapevines and interlaced serpentine strapwork, surrounded by an *ajouré* canted border *repoussé* with branches of grapes and foliage, interrupted by four bacchante masks, and with two husk wreath hand-grips flanked by kneeling winged amors. *Length* 25 *inches*

190

[See illustration]

48. GEORGE III REPOUSSÉ SILVER HOT WATER URN
Louisa Courtauld & Geo. Cowles, London, 1771
Inverted pear-shaped body *repoussé* in high relief with ribbon-tied festoons of husks hung from bowknotted oval husk medallions which enclose engraved coats-of-arms, the base cupped in acanthus leafage; two leaved C-scroll handles, leaved and reeded animal-head spigot with bone handle, domed cover with acanthus and acorn finial. Incurvate round foot on husk-festooned square base resting on claw-and-ball feet. Weight about 105 ounces. *Height* 23 *inches*

310

Collection of Viscount Leverhulme, New York, 1926

[See illustration on page 40]

CONTINENTAL SILVER OF THE XVII-XVIII CENTURY

49. WROUGHT SILVER SMALL COVERED TANKARD
Augsburg, Late XVII Century
The cylindrical body wrought in relief with a spirited Greek battle scene; flaring base and domed hinged cover *repoussé* with strapwork, the cover, centring a *repoussé* equestrian group; scrolled handle with minute mascaron and voluted bifurcate billet. *Height* 5 *inches*

35

From French & Co., Inc., New York

50. ENGRAVED SILVER CYLINDRICAL COVERED TANKARD
Swedish, XVIII Century
The body engraved with interlaced scrollings and clusters of fruit, the base and domed cover *repoussé* with strapwork scrolls; finial figure of a warrior with staff and shield; lyre billet enclosing a demi-figure, scrolled loop handle terminating in a small shield. *Height* 8 *inches*

90

From French & Co., Inc., New York

51. WROUGHT GILDED SILVER EQUESTRIAN STATUETTE OF THE EMPEROR GUSTAVUS ADOLPHUS *South German, Late XVII Century*

Figure of the bearded monarch wearing plumed hat, gauntlets, and a lace collar over his tunic; he holds a sceptre in his extended right hand, and is mounted on a prancing charger, on oval base *repoussé* with lizards, snails, serpents and insects. Vienna re-assay mark of 1809-10. *Height* 8 *inches*

130-

From French & Co., Inc., New York

[See illustration]

52. REPOUSSÉ SILVER CYLINDRICAL COVERED TANKARD *Nuremberg, circa* 1600

Tapering body *repoussé* with large strapwork cartouches depicting the Nativity, the Crucifixion, and the Resurrection, with tiny figures of saints and cherub heads in the interspaces; gadrooned flaring base and domed cover, with voluted billet and lion-mask hinge surmounting the caryatid scrolled handle. *Height* 6¼ *inches*

260-

From French & Co., Inc., New York

[See illustration]

53. ENGRAVED PARCEL-GILDED SILVER MINIATURE COVERED TANKARD *Moscow,* 1745

Charming small piece engraved with three leaf-mantled and coroneted shields supported on draperies, enclosing gilded medallions of a bird, a shrub beneath the sun, and a father comforting his son; the dome cover with medallion depicting a high priest blessing a kneeling monarch, beneath a Russian inscription; loop handle with shield terminal and bifurcate voluted billet; on three ball feet. Rare size. *Height* 4⅜ *inches*

100-

From French & Co., Inc., New York

[See illustration]

54. REPOUSSÉ GILDED SILVER COVERED TANKARD *Liegnitz, XVII Century*

Cylindrical tankard with bulbous base and domed cover, *repoussé* in high relief with large full-blown blossoms and foliage, surmounted by finial figure of an amor with palm leaf and laurel garland; loop handle with voluted billet. Maker's mark AK in oval; see Rosenberg, ed. 1911, no. 2029. *Height* 7¼ *inches*

170-

From French & Co., Inc., New York

[See illustration]

[54] [55] [56]

AT TOP: NUMBERS 53-51-52

200-

55. SILVER-MOUNTED SIEBURG STONEWARE CYLINDRICAL TANKARD

Jacob Schumaker, Augsburg, 1560-1610

Tall tapering tankard of grayish ware, modeled in relief with panels of interlaced strapwork, foliage and masks, each enclosing figure of Judith with the head of Holofernes, the maker's initials L W, appearing at the head of each panel; loop handle. Kiln cracks. Mounted with silver base and cover *repoussé* with scrolling foliage, with lyre-shaped billet. *Height* 10¼ *inches*

From French & Co., Inc., New York

[See illustration]

56. Repoussé and Wrought Parcel-Gilded Silver Covered Tankard
Augsburg, XVII Century

110-

Cylindrical body applied with wrought figures of nude sportive amors amid grapevines and foliations, two playing with a heron; gilded flaring and valanced *repoussé* base, and plain valanced cover inset with a silver medallion of fruits; elaborately scrolled handle with bifurcate billet. For anchor mark see Rosenberg, ed. 1911, no. 474. *Height* 6½ *inches*

From French & Co., Inc., New York

[See illustration on the preceding page]

57. Repoussé Silver Covered Beaker *Augsburg, XVII Century*

60-

Cylindrical cup with *repoussé* decoration on a matt ground of pendent clusters of fruit and bird's-head strapwork cartouches enclosing draped cherub-heads; three ball feet; domed and gadrooned cover with ball finial. *Height* 8¼ *inches*

From French & Co., Inc., New York

58. Pair Wrought Gilded Silver Animalistic Stem Cups
South German, XVII Century

160

Shallow hexafoil bowl *repoussé* with biblical cartouches, and supported upon a horn with four mask-and-scroll brackets, of a finely wrought prancing unicorn, on flanged pear-shaped base *repoussé* with shells and leafage. The interior of bowls wrought in high relief, one with figures of a monarch and his consort, the other of a bearded man with a youth. One restored. *Height* 8 *inches*

59. Liverpool Ware Masonic Tankard with Seventeenth Century Danish Silver Mounts

55

Cylindrical tankard printed in black with an elaborate coat-of-arms with Masonic emblems, surrounded by rococo scrollings beneath a motto. Domed cover *repoussé* with husk festoons and inset with a gold coin commemorating Louisa of Denmark and Norway; billet in the form of a crowned lion rampant, with forepaws upon a sphere. *Height* 8½ *inches*

From French & Co., Inc., New York

[61] [62] [60]

150-

60. Wrought and Engraved Parcel-Gilded Silver Cylindrical Tankard *South German, XVII Century*

Three oval medallions finely engraved with Christ in the Temple, in the House of Simon with Mary Magdalen washing His feet, and in the Garden of Gethsemane; amid trailing floral stems. Hinged cover inset with gilded medallion of nude amors, and with billet of twin pomegranates, the handle in the form of a nude female figure. The tankard rests on three large pomegranates.

Height 8½ inches

From French & Co., Inc., New York

[See illustration]

150-

61. Parcel-Gilded Silver Cylindrical Covered Tankard, Inset With Coins *Swedish, XVII Century*

Repoussé with leaf scrolls, and inset with nineteen gilded coins of the sixteenth and seventeenth century, another inset in the *repoussé* domed cover; leaf-scrolled handle with bifurcate knuckled billet; on three claw-and-ball feet. Maker's mark L.W. *Height 8½ inches*

From French & Co., Inc., New York

[See illustration]

62. Repoussé Gilded Silver Carved Ivory and Covered Tankard

German, Late XVII Century

Cylindrical body in ivory carved in full relief with a frieze of naked *putti* and an infant satyr playing Pan's pipes beneath the branches of a fruiting grapevine. Mounted with gilded silver skirted base *repoussé* with mascarons and fruit clusters, and wide spouted neck engraved with infant satyrs and birds perched on grapevines, the conforming cover *repoussé* with fruit and grapes and a Bacchic mask; silver finial figure of a *putto* with grapes and a goblet. Leaf-scrolled handle wrought with a winged female bust. *Height* 10½ *inches*

230.

From French & Co., Inc., New York

[See illustration on the preceding page]

63. Repoussé and Engraved Parcel-Gilded Silver Tankard

Swiss, XVII Century

Tall tankard of hexafoil section *repoussé* with Renaissance strapwork scrolls, clusters of fruit, and *putto* masks, gilded, and centring six flat cusped silver panels engraved with vignettes depicting Christ in the House of Mary and Martha, Rebecca at the Well, a vintage scene, Jacob's Dream, and two others, the base with architectural and marine vignettes, on flaring foot; domed cover with leaved steeple finial and caryatid billet, scrolled loop handle wrought with a winged female mask. Cover inscribed *Retger Brabender,* and date 1629. *Height* 13¾ *inches*

310-

From French & Co., Inc., New York

[See illustration]

64. Repoussé Parcel-Gilded Silver Cylindrical Covered Tankard

Augsburg, XVII Century

200.

Slender tankard with matt ground *repoussé* with gilded strapwork scrollings, draped mascarons, and three standing figures of nude *putti* beneath canopies, the base with flaring skirt; domed cover *repoussé* with draped masks and clusters of fruit, and with fleur de lis billet, wrought swan finial. Loop handle engraved with monogram L.G. *Height* 11½ *inches*

From French & Co., Inc., New York

[See illustration]

[65] [64] [63]

125-

65. Repoussé Gilded Silver Covered Pokal

South German, Late XVII Century

Tapering cylindrical cup *repoussé* with Renaissance strapwork, shells and foliations on a matt ground, a husk wreath above a gadrooned band at base; supported on three caryatid scroll brackets on ram's-head stem and knopped flaring foot with animal-head strapwork scrolls; domed cover surmounted by finial figure of a warrior supporting shield with the crowned monogram G R, on pierced plinth with animal-head scroll brackets. Vienna and Dutch re-assay marks.

Height 16 *inches*

From French & Co., Inc., New York

[See illustration]

[NUMBER 66] [NUMBER 67]

66. IMPORTANT REPOUSSÉ GILDED SILVER ARMORIAL PLAQUE

Barcelona, Late XVII Century

Large round charger wrought in *repoussé* relief with a border of foliage scrolls and blossoms, the cavetto with a similar *repoussé* band embellished with ribbon bowknots, and centring a boss wrought with an ecclesiastical coat-of-arms surrounded by circles of gadroons and leaf scrollings. Mark: BM; see Rosenberg, ed. 1928, vol. IV, no. 9103. Weight about 70 ounces. *Diameter 19 inches*

150-

From French & Co., Inc., New York

[See illustration]

67. IMPORTANT REPOUSSÉ GILDED SILVER ARMORIAL PLAQUE

Barcelona, Late XVII Century

Similar to the preceding.

460-

From French & Co., Inc., New York

[See illustration]

The Prince Borghese Wrought Silver Table Garniture

[NUMBERS 68 TO 72]

68. PAIR WROUGHT SILVER TWO-HANDLED WINE COOLERS WITH THE BORGHESE ARMS *Rome, XVIII Century*

Lobed pear-shaped urn of quatrefoil section, with brief flanged rim, the valanced base flared and wrought with large S-scrolls and shells enclosing leaved mascarons; applied with two leaved and scrolled handles, and two coroneted coats-of-arms of the Borghese family, supported by nymphs with pendants of fruit. Have hammered silver liners. Total weight about 200 ounces.

Height 8¾ *inches*

From French & Co., Inc., New York

[See illustration]

69. PAIR WROUGHT SILVER SIX-LIGHT CANDELABRA *Rome, XVIII Century*

Reeded pear-shaped stem richly wrought with foliage festoons, and supporting a stop-fluted urn *bobêche* with acanthus-leaf grease tray; on flaring domed foot wrought with acanthus husk pendants on a paneled and stippled ground, the serpentine border reeded and embellished with scallop shells. Fitted with a candelabrum of five leaved and twisted arms surrounding a central leaved member, all with urn *bobêches* and grease trays formed of acanthus leaves and strapwork. Weight of each about 110 ounces. *Height* 19½ *inches*

From French & Co., Inc., New York

[See illustration]

70. PAIR WROUGHT SILVER SIX-LIGHT CANDELABRA *Rome, XVIII Century*

Similar to the preceding; one arm repaired.

From French & Co., Inc., New York

71. SET OF FOUR WROUGHT SILVER FIGURAL SALTS *Rome, XVIII Century*

Oval bowl bordered with valanced strapwork and wrought with female masks and shells joined by floral swags, and containing a gilded silver liner; supported on the upheld arms of a nude satyr and satyress seated on a flaring oblong plinth embellished with strapwork, shells and leafage, and terminating in four paw feet on incurvate square base. Total weight about 240 ounces.

From French & Co., Inc., New York *Height* 7½ *inches*

[See illustration]

Illustration of numbers 68 to 71, inclusive, appears on the following page

[NUMBER 69]

CENTRE ROW: NUMBERS 68-72-68
AT TOP: NUMBER 71

72. WROUGHT SILVER TWO-HANDLED OVAL BOWL *Rome, XVIII Century*
Flaring oval bowl, with bulbous gadrooned base resting in leaved and voluted supports joined by rocaille shells; applied with two leaved and scrolled handles, and fitted with interior bowl molded with leaved shell cartouches at the rim, which is fastened to the outer bowl at base. *Length 9½ inches*
From French & Co.. Inc., New York

[See illustration]

73. Louis XV Repoussé and Wrought Silver
Boat-Shaped Centrepiece

Bulbous oval bowl *repoussé* in high relief with rococo *treillage,* rocaille scrollings, blossoms and foliage, and blank cartouches, two pairs of sheathed satyrs perched upon the pierced side rims, a winged angel seated upon one high scrolled end, a group of three nude playful amors upon the other. The bowl rests on four cartouched and rococo-scrolled supports. Stamped with Continental marks, and London hall marks of 1891. Weight about 105 ounces.

Length 15 *inches*

Collection of Viscount Leverhulme, New York, 1926

74. Repoussé Parcel-Gilded Silver Covered Beaker, Inset with Coins

Basle, Early XVIII Century

Cylindrical with domed cover, *repoussé* with interlaced strapwork embellished with shells, rosettes and leafage, and inset with an interesting collection of thirty old coins of the seventeenth and eighteenth century; pineapple finial supported on four mask-and-dolphin scrolls. *Height* 10 *inches*

From the Imperial Hohenzollern collection

From French & Co.. Inc., New York

75. Continental Engraved Silver Beaker, and a Pear-Shaped Vase

Tapering cylindrical beaker engraved with three bust portraits of royal personages within grapevine and oak garlands, separated by small medallioned coats-of-arms and a portrait; lobed and footed pear-shaped vase with small *repoussé* floral medallions. [Lot.] *Heights* 6 *and* 5½ *inches*

DAMASKS, BROCADES, VELVETS AND EMBROIDERIES

76. Pair Crimson Velvet and Gold and Silver
Embroidery Cushions *Italian, XVI-XVII Century*

In patinated crimson velvet, with a broad band of gold embroidery reserved in silver and silk threads with birds perched amid flowers, vines and strap scrollings.

77. Three Wine Red Velvet and Gold Embroidery Cushions

Italian, XVI Century

In beautiful Genoese deep red velvet, appliqué with a narrow band of crimson satin embroidered in gold with interlaced Renaissance foliations.

78. PAIR JARDINIERE SILK BROCATELLE CUSHIONS *Italian, XVII Century*
Woven in an ivory ground with a symmetrical pattern of interlaced green leaf scrollings supporting mauve tulips and other blossoms.

79. SILVER-EMBROIDERED WINE RED VELVET CUSHION
Spanish, XVII Century
Worked with an elaborate coroneted monogram and border of infloriated Baroque scrollings; two tassels of the period.

80. TWO SMALL TABLE COVERS
One in sixteenth century old gold and green silk, with late Gothic pattern; the other in eighteenth century amber velvet *frappé* with a Louis XV floral design.
43 x 15 and 18 inches

81. GOLD-EMBROIDERED WINE RED VELVET TABLE RUNNER
Spanish Renaissance
Paneled with an orphrey embroidered in gold with pairs of animal-headed Renaissance scrolls flaring into vases of foliations, and three roundels enclosing monogram and foliated cherub-heads. *52 x 13½ inches*

82. RÉGENCE IVORY SILK AND EMBROIDERED BROCADE CHASUBLE
Spanish, Early XVIII Century
Woven in gold thread and colored silks with urns of roses enclosed between pairs of intertwined serpentine branches in green and gold, bearing purple grapes and rose and silver blossoms. Together with an ivory silk embroidery stole of the period. [Lot.]

83. GENOESE WINE RED VELVET AND GOLD NEEDLEPAINTED PANEL
Italian, XVI-XVII Century
Centre panel composed of six conjoined apparels, each richly needlepainted in gold, enhanced with colored silks, with oval medallions of apostles, enclosed between pairs of Vitruvian leaf scrolls terminating in *affrontés* heads; mounted on seventeenth century wine red velvet, fringed.
6 feet 2 inches x 35 inches

From French & Co.. Inc., New York

84. AMBER VELVET TABLE COVER *French, XVIII Century*
In three conjoined panels trimmed with fringe. Together with two small dark amber velvet runners. [Lot.] *48 x 23½ inches*

[NUMBER 85]

85. GOLD AND SILK NEEDLEPAINTED PANEL *Rhenish, XVI Century*

Composed of four conjoined narrow orphreys, needlepainted in silks and gold thread with eight figures of saints within round-arched niches with massive pillars; bordered in Genoese wine red velvet. 45 x 21 *inches*

[See illustration]

86. SILVER- AND GOLD-EMBROIDERED LINEN VALANCE

Italian, XVI Century

Worked on natural linen with undulating border of Renaissance scrollings embellished with masks. Together with a pair of small gold-embroidered linen chalice covers of the period. [Lot.] *5 feet 7 inches x 6 inches*

87. SALMON PINK AND SILVER BROCADE TABLE RUNNER

Venetian, Late XVII Century

Salmon pink ground almost buried beneath a Baroque design of masses of flowers and foliage in silver. Together with a small table cover in salmon pink and silver brocade, bordered with silver embroidery. [Lot.]

6 feet x 23 inches

88. WINE RED FRAPPÉ VELVET TABLE COVER *Italian, XVII Century*

Stamped with an allover design of voluted leaf scrollings, tangled and interlaced; shows wear and patina of age. *51 x 48 inches*

89. PAIR GOLDEN YELLOW SILK DAMASK RUNNERS *Italian, XVII Century*

Design of short and sturdy scrolled stems of peonies and lilies with curling foliage. Together with two small table runners in modern amber silk brocatelle. [Lot.] *9 feet x 22 inches*

90. AMBER VELVET HANGING *French, XVIII Century*

Three widths of rich dark amber velvet, with narrow embroidered valance and trimmed with gold fringe. *7 feet 1 inch x 5 feet 5 inches*

91. SILK NEEDLEWORK AND BROCADE PICTORIAL HANGING

Portuguese, Late XVII Century

Worked in colorful silks with an elaborate view of an almost circular harbour surrounded by rockery with palms and other trees, trailing grapevines, animals and birds; an American Indian in the foreground is shooting an arrow at a lion, and two small windmills stand on promontories projecting into the water. The entrance to the bay is guarded by towers behind which, perched upon Baroque scroll inserts of orange and silver brocade, are figures of two women dancing. The background, representing sea and sky, is of pale blue satin; amid the clouds are birds, butterflies and insects in flight. The device of orange and silver brocade insertions is repeated through the picture.

8 feet x 6 feet 10 inches

[See illustration]

[NUMBER 91]

92. Two Pairs Ivory Striped Silk Brocade Window Hangings With Valances *Louis XV Style*
Striped and brocaded in pastel colors with delicate serpentine floral stems enclosing small repeated bouquets of pink roses and white violets. Interlined and fringed, with tie-backs. [Lot.] *8 feet 6 inches x 5 feet 7 inches and 48 inches*

93. Pair Ecru and Rose Beige Striped Silk Window Hangings
Interlined and fringed. *8 feet 5 inches x 8 feet 1 inch*

94. Pair Small Sky Blue Striped Brocade Boudoir Hangings *Louis XVI Style*
Striped in blue and white, and patterned with sprigs of pink blossoms. Interlined and fringed, with tie-backs. *5 feet 6 inches x 40 inches*

95. Eight Small Velvet Table Mats *XVI-XVII Century*
In wine red and green velvet, *frappé* and cut crimson velvet. and jardiniere velvet. [Lot.]

96. Three Small Boudoir Cushions
In sage green velvet, terra cotta *ciselé* velvet, and Louis XV salmon pink satin brocade. [Lot.]

FRENCH AND ENGLISH FURNITURE AND DECORATIONS

97. Pair Capo di Monte Porcelain Bas Relief Plaquettes
One depicting scantily draped figures of Psyche perched on a wall and talking with Cupid, the other, Venus destroying Cupid's bow; in relief before gilded backgrounds. One repaired. Framed. *Height 7 inches*

98. Two Cut Glass Decanters and Twelve Finely Etched French Glass Tumblers
Cylindrical fluted decanter with faceted stopper; tapering tumbler glass with heavy molded foot, finely cut and etched with a coroneted monogram and a Louis XVI garden scene with figures of *berger* and *bergère*. One decanter slightly chipped. [Lot.]

[NUMBER 99]

AT TOP: NUMBER 100

99. FINE COALPORT ROSE POMPADOUR AND GOLD PORCELAIN DINNER SERVICE

Thirteen dinner plates, thirteen soup plates, thirteen dessert plates, thirteen bread-and-butter plates, eleven demitasses and thirteen saucers. With white centre and border of *rose pompadour* very heavily encrusted in gold with a festoon and leaf-scrolled lambrequin pattern.

From Tiffany & Co., New York

[See illustration of part]

100. TWELVE FINE COALPORT ROSE POMPADOUR AND GOLD PORCELAIN GAME PLATES PAINTED WITH BIRDS

Design of the preceding, the cavettos very finely painted with red grouse, bob-white, eider duck, capercaillie, and other game-birds in their habitats, signed A. H. Wright. *Diameter 9 inches*

From Tiffany & Co., New York

[See illustration of three on the preceding page]

101. EIGHT CARVED MOTHER-OF-PEARL BIRD-FORM CAVIAR DISHES WITH SPOONS

Shallow dish in the form of a gull in flight; each with a spatula-form spreader. *Length 6 inches*

102. COALPORT 'SÈVRES' ROSE POMPADOUR PORCELAIN DINNER SERVICE, PAINTED WITH TENIERS SCENES BY E. SEIFFERT

Eighteen dinner plates, four oval dishes, pair of two-tier compotes, pair of *cachepot*-form jardinieres, pair of boat-shaped jardinieres, four small *cachepots*, pair of gravy tureens with covers and stands, and a boat-shaped relish bowl. *Rose pompadour* ground, encrusted in gold with borders of leaf scrollings enclosing pendent trophies and hung with floral festoons, surrounding reserves handsomely painted with genre subjects after Teniers. Signed, the majority with the initials E S. A few minor imperfections. A choice and extensive modern service, showing a close fidelity to the originals.

Note: This important service was made to the special order of the Earl of Dudley after Sèvres models with Teniers decorations, and was intended to harmonize with his dining room, which was embellished with a Teniers tapestry and paintings; the painter Seiffert was also employed in the Sèvres manufactory. Messrs. A. B. Daniell & Son, of Wigmore Street, London, whose name appears upon the pieces, were the official agents of the Coalport factory, which was probably the most important in England at the time.

Collection of the Earl of Dudley, Himley Hall, Dudley, Staffs.

From French & Co., Inc., New York

[See illustration of part]

[NUMBER 102]

103. Coalport 'Sèvres' Rose Pompadour Porcelain Dessert Service, Painted with Teniers Scenes by E. Seiffert

950. Design of the preceding. Twelve plates, pair of tazza-form compotes, two-handled fruit cooler with cover, four round fruit dishes and a pair of scalloped oval jardinieres.

See note to the preceding.

Collection of the Earl of Dudley, Himley Hall, Dudley, Staffs.

From French & Co., Inc., New York

104. Pair Louis XV Bronze Doré Chinoiserie Sconces

200. Wrought with charming figures of Chinese children perched upon rococo leaf scrolls which support two rococo scrolled and twisted arms for lights, fitted for electricity. *Height* 12½ *inches*

105. Bronze Doré and Cut Crystal Glass Ceiling Light

110. In the form of an inverted umbrella, latticed with clear and amethystine beads and lined with silk, the scallops hung with husk drops. Fitted for electricity. *Diameter* 20½ *inches*

From Edward F. Caldwell & Co., New York

106. Pair Chinese Small Carved Ivory Statuettes, Mounted as Lamps

220. Standing robed figures of maidens, one with a lute, the other with two bell castanets; fitted for electricity, with shades and *fei-ts'ui* jade finials. *Height* 19½ *inches*

107. Capo di Monte Porcelain Oval Bas Relief Medallion

130. Depicting Jupiter with eagle and thunderbolts in the clouds, watching a group of the four Seasons, represented by a youth and two maidens with flowers, wreath and grapes, and a bearded cloaked old man crouching over a brazier; in relief in colors and gilding. Gilded frame. *Height* 17 *inches*

108. Pair Cut Crystal Glass Ceiling Lights *Empire Style*

300 Each in the form of ten radiating plantain leaves with upturned tips, separated by large ruby glass beads. Fitted for electricity. *Diameter* 21 *inches*

From Edward F. Caldwell & Co., New York

[NUMBER 109]

109. PAIR CHINESE CARVED WHITE JADE STATUETTES, MOUNTED AS LAMPS
Standing robed figures of a matron holding necklace and fly-whisk and a young girl with flying scarf and draperies, wearing necklaces and high top-knots; in polished grayish white jade. Fitted for electricity, with shades.

Height 28 inches

From Edward I. Farmer, New York

[See illustration]

110. BRONZE DORÉ AND CUT CRYSTAL CEILING LIGHT
WITH DRESDEN PORCELAIN FLOWERS *Louis XVI Style*
In the form of a basket latticed in cut crystal beads, the rim encircled by a garland of *bronze doré* foliage with porcelain flowers. Fitted for electricity.

Diameter 13 inches

[NUMBER 111]

111. WATERFORD CUT CRYSTAL GLASS CHANDELIER

1000

Balustered centre section horizontally fluted, and surmounted by a scalloped cup hung with large faceted tear lustres; attached by rosettes to the central support are ten tall C-scrolled arms for lights with urn *bobêches,* hung with circlets of tear lustres and festoons of beads. Fitted for electricity.

Diameter 30 *inches*

[See illustration]

112. Two Carolean Carved Walnut Circular Stools
Round tops, one in needlepoint worked with rosetted tile pattern, the other in old rose silk damask; on four Flemish-scrolled supports with scrolled stretchers carved with coronets, and joined by a turned and blocked crosspiece. The second stool has underframing apparently of the period.
From French & Co., Inc., New York

113. Georgian Walnut Tripod Candlestand
Square top with invected corners, on cup-turned round support and arched snake-foot tripod. *Height 24¾ inches; width 15½ inches*

114. William and Mary Turned Oak High Stool
English or Flemish, Late XVII Century
Oblong top on tall slender columnar legs, slightly splayed and resting on an undershelf.
From French & Co., Inc., New York

115. Carved Walnut and Pearl Gray Utrecht Velvet Bergère
Louis XV Style
Horseshoe curved frame with cartouche-shaped back and cabriole legs, finished grayish pink. Covered in pearl gray *frappé* velours with floral design; with seat cushion.

116. Turned and Inlaid Walnut Scallop-Top Coffee Table
William and Mary Style
In the form of a round ebonized tray, bordered with ten scallops applied with floral marquetry in tinted woods; on five elaborately turned supports with enclosing stretcher. *Height 24½ inches; width 28½ inches*

117. Louis XVI Carved and Gilded Wall Mirror
Upright frame bordered with a chain pattern and beading, and crested by a floral wreath intertwined with ribbons. *Height 57 inches; width 36¾ inches*
From French & Co., Inc., New York

118. Louis XVI Acajou and Harewood Marquetry Occasional Table, Inset with Sèvres Porcelain

Circular top inlaid with interlaced segments surrounding a beautiful antique Sèvres porcelain plaque painted with a bouquet of flowers within a turquoise blue *oeil de perdrix* border, the *bronze doré* gallery pierced in a basketry design; paneled frieze applied in *bronze doré* with bands of festooned *rinceaux* centring female masks, in the manner of Gouthière, with rosettes upon the knees, the single drawer inset with a turquoise blue and white Sèvres porcelain plaque. On three bar supports inlaid with mock fluting, and enclosing a galleried and inlaid undershelf harmonizing with the top; on three quadrangular cabriole legs applied with *bronze doré* floral pendants.

650-

Height 28¾ *inches; diameter* 14 *inches*

From French & Co., Inc., New York

[See illustration]

[NUMBER 119]

119. PAIR LOUIS XVI CARVED AND GILDED ARMCHAIRS IN BEAUVAIS TAPESTRY, AFTER SALEMBIER *French, XVIII Century*

Oval back, open arms with armpads on incurvate supports, convex front rails and round fluted and tapering legs; the frames carved with borders of spiral ribbon design. Back, armpads and seat cushion in Beauvais tapestry of the period, woven with floral garlands and a vase of flowers between festooned leaf scrollings, the tapestry showing wear.

From French & Co., Inc., New York

[See illustration]

120. PAIR LOUIS XVI CARVED AND GILDED ARMCHAIRS IN BEAUVAIS TAPESTRY, AFTER SALEMBIER *French, XVIII Century*

En suite with the preceding.

From French & Co., Inc., New York

[NUMBERS 123 AND 121]

121. LOUIS XVI CARVED AND GILDED FAUTEUIL IN BEAUVAIS TAPESTRY

French, XVIII Century

Type of the preceding, the frame differing slightly in design; back, seat and armpads in tapestry of the period, woven with garlands of blossoms enclosing a musical trophy and a vase of flowers.

From French & Co., Inc., New York

[See illustration]

122. LOUIS XVI CARVED AND GILDED FAUTEUIL AND SIDE CHAIR IN BEAUVAIS TAPESTRY, AFTER SALEMBIER *French, XVIII Century*
En suite with the preceding, the *fauteuil* without a separate seat cushion.
From French & Co., Inc., New York

240-

123. HEPPLEWHITE INLAID TULIPWOOD GUÉRIDON WITH EIGHTEENTH CENTURY SÈVRES PORCELAIN PLAQUE, IN THE FRENCH TASTE
Round top, with garlanded and pierced *bronze doré* gallery enclosing a fine antique Sèvres porcelain medallion depicting a pendent basket of flowers within a border of scattered roses and cornflowers; on a slender octagonal pedestal piercing a lower circular shelf with a tile pattern inlay and matching gallery; on cusped tripod support with *bronze doré* acanthus-leaf *sabots*.
Height 31¼ *inches; diameter* 11½ *inches*

700-

From French & Co., Inc., New York

[See illustration]

124. CARVED AND LAQUÉ BANQUETTE IN AMBER VELVET *Louis XVI Style*
Oblong top in amber velvet, on ribbon-carved rails centred with small panels of foliage swags, and round fluted and tapering legs; finished beige, and covered in amber silk velvet. *Length* 42½ *inches*

40

125. ACAJOU MARQUETRY OCCASIONAL TABLE *Louis XV Style*
Round top with open fretted brass gallery, cylindrical body with tambour cupboard opening to a nest of five small drawers veneered with a *treillage* design on a green-tinted ground; on slightly cabriole legs with circular galleried undershelf matching the top, and rococo *bronze doré* appliqués. The top, undershelf and frieze handsomely inlaid with panels of utensils, bottles and flower vases. Has plate glass cover. A choice reproduction.
Height 28¾ *inches; diameter* 14½ *inches*

50-

[See illustration on the following page]

[NUMBER 125] [NUMBER 126]

126. ACAJOU AND HAREWOOD MARQUETRY OCCASIONAL TABLE

Louis XV Style

Type of the preceding, the interior containing three drawers, the stiles plain and inlaid with mock flutings; the top, frieze, cupboard and circular undershelf all inlaid with utensils and vases of flowers, part of the design showing an adaption of the marquetry in no. 219. Has plate glass cover.

450-

Height 28¾ *inches; diameter* 15 *inches*

From French & Co., Inc., New York

[See illustration]

[NUMBER 127]

127. PAIR TULIPWOOD AND HAREWOOD MARQUETRY CIRCULAR OCCASIONAL TABLES *Louis XV Style*

Circular banded and rimmed top bordered in tulipwood and centring a harewood panel inlaid with a musical trophy and garland pendent from a bowknot; cylindrical body with cube parquetry panels, the cover opening to disclose a nest of four small paneled drawers; on slender angular cabriole legs. Have plate glass covers. Reproductions of very fine quality.

Height 27¾ inches; diameter 13¾ inches

From French & Co., Inc., New York

[See illustration]

[NUMBERS 128 AND 129]

PAIR PORCELAIN JARDINIERES: NUMBER 190

128. PAIR RÉGENCE CARVED AND PARCEL-GILDED WALNUT TABOURETS, IN SEVENTEENTH CENTURY SILK NEEDLEPOINT

300 -

Oblong top covered in choice silk *gros point* worked with bowknotted clusters of peonies and tulips in an ivory ground, the frieze bordered with green leaf scrollings; on quadrangular slightly cabriole legs with carved shell motives at the knees and acanthus leafage above the feet.

From French & Co., Inc., New York

[See illustration of one]

129. ACAJOU SIDE TABLE, MOUNTED IN BRONZE DORÉ *Louis XVI Style*
Oblong top rimmed in *bronze doré* and with *ajouré* gallery chamfered at the corners; paneled frieze with long drawer surmounting a writing slide having a handsome *bronze doré* cartouche-form escutcheon, garlanded and festooned; on slender columnar supports with *bronze doré* caps and bases, and joined by undershelf; on short round tapering legs. A reproduction of fine quality. Has plate glass cover. *Height 33 inches; width 27¼ inches*
From French & Co., Inc., New York

[See illustration]

130. ACAJOU SIDE TABLE, MOUNTED IN BRONZE DORÉ *Louis XVI Style*
Similar to the preceding.
From French & Co., Inc., New York

131. LOUIS XV CARVED AND GILDED CHEVAL SCREEN IN EIGHTEENTH CENTURY AUBUSSON TAPESTRY
Cartouche-shaped molded frame with floral carving, on voluted trestle supports. Inset with a panel of Aubusson tapestry of the period woven with an urn of flowers and foliage, after J. B. Monnoyer, before a sky blue background. Frame of later date. *Height 39 inches; width 26 inches*

132. UPHOLSTERED EASY CHAIR IN AMBER VELVET
Comfortable chair with down back and seat cushion, covered in amber velvet trimmed with fringe; on dwarf cabriole legs.

133. CARVED, LAQUÉ AND PARCEL-GILDED LIT DE REPOS IN LAVENDER SATIN BROCADE *Louis XV Style*
With scrolled ends carved with flowers and foliage, and paneled in violet satin brocade with floral trellis design, the valanced rails similarly carved, and with flounce. Painted ecru, the carved details gilded. With box spring, mattress, coverlet and two squab cushions to match. *Height 43 inches; width 42 inches*
From French & Co., Inc., New York

[NUMBERS 134 AND 48]

134. QUEEN ANNE INLAID ROOT WALNUT WRITING AND CARD TABLE

English, Early XVIII Century

450- Oblong hinged top with outset half-round corners, opening first to form a card table dished with money pockets, and second, to display a writing tablet and desk fittings; the card table and writing tablet both covered in green baize; deep conforming frieze applied at the front with a shell motive sustained by leaf scrolls; on plain cabriole legs terminating in club feet. Reconditioned. Wood of fine figure and dark golden patina.

Height 28½ inches; length 31¼ inches

From French & Co., Inc., New York

[NUMBER 135]

1.290-

135. THREE HEPPLEWHITE CARVED AND GILDED ARMCHAIRS IN NEEDLEPOINT, IN THE FRENCH TASTE *English, XVIII Century*

Cartouche-shaped molded back, open curved and molded arms with armpads, molded serpentine rails and cabriole legs; the frames gilded. Back, seat and armpads covered in choice needlepoint of the period worked in *petit point* with flowering shrubs within Baroque strapwork cartouches, executed in *gros point*. Regilded.

Collection of the Countess of Kilmorey, London

From French & Co., Inc., New York

[See illustration of two]

[NUMBERS 136 AND 199]

136. HAREWOOD MARQUETRY COMMODE *Louis XVI Style*
Oblong swell-fronted top of red Numidian marble, paneled sides and convex front having long drawer over double cupboards and richly inlaid with floral vines and frames garlanded with blossoms, the cupboards centring a nosegay of flowers; on short cabriole legs; *bronze doré* mounts.

Height 37½ inches; width 32 inches

[See illustration]

137. HAREWOOD MARQUETRY COMMODE *Louis XVI Style*
Similar to the preceding.

138. CHIPPENDALE FINELY CARVED MAHOGANY AND NEEDLEPOINT UPHOLSTERED ARMCHAIR *English, XVIII Century*

Square arched and canted back, open arms with armpads terminating in cartouche-carved grips, on incurvate fluted supports; cabriole legs, all four richly carved with a cabochon bordered with leafy strap scrollings, the legs terminating in boldly voluted snail feet. Back, seat and armpads covered in needlepoint of the period, developing *petit point* figures of men and women, animals and grotesque monsters, amid colorful Baroque foliations in *gros point* in a *tête de nègre* ground.

Collection of Lady Keppel

From French & Co., Inc., New York

[See illustration]

[NUMBER 139]

139. WILLIAM AND MARY WALNUT WING ARMCHAIR IN SEVENTEENTH CENTURY CRIMSON VELVET WITH RENAISSANCE EMBROIDERY
Deep canted back with wings, outscrolled closed arms and seat cushion, covered in beautiful wine red velvet *frappé* with a design of curving stems of peonies and other flowers; the back is applied with a sixteenth century orphrey panel embroidered in gold with strap scrollings and medallions of I H S. The frame of later date, with quadrangular beaker-form legs and curved X-stretcher.

[See illustration]

140. WILLIAM AND MARY WALNUT WING ARMCHAIR IN SEVENTEENTH CENTURY CRIMSON VELVET WITH RENAISSANCE EMBROIDERY
Similar to the preceding.

141. UPHOLSTERED LOVE SEAT IN AMBER VELVET
Small rectangular sofa with overstuffed frame and loose cushion in amber velvet trimmed with fringe; on short carved front legs. *Length* 54 *inches*

142. DIRECTOIRE MAHOGANY MARQUETRY COMMODE
Italian, Late XVIII Century
Oblong top inlaid with a border of undulating pattern, between crossbandings of kingwood, the front with three long drawers; on square tapering legs. The frieze and top drawer inlaid with chains of small rosetted cartouches, the lower panels of the sides and the two lower drawers with large medallioned monograms enclosed between leaf scrolls; *bronze doré* bowknotted oval escutcheons and rosetted ring handles. Extensively reconditioned.
Height 36½ *inches; length* 48 *inches*

143. INLAID TULIPWOOD STANDING BOOKCASE *Louis XVI Style*
Narrow oblong top of *rouge de Flandre* marble, the front with two open sections fitted with adjustable shelves, beneath a frieze and long drawer in sycamore inlaid with leaf scrollings, tinted green; the stiles and round tapering legs inlaid with mock flutings; *bronze doré* mounts.
Height 46 *inches; width* 41 *inches*

144. INLAID TULIPWOOD STANDING BOOKCASE *Louis XVI Style*
Similar to the preceding.

145. CARVED AND PICKLED WALNUT CONSOLE *Louis XVI Style*
Demi-cartouche-shaped top of *brèche d'Alep* marble, guilloche-carved frieze hung with a floral festoon; on round fluted and tapering legs, joined by stretchers surmounted by an urn hung with floral swags.
Height 35 *inches; length* 5 *feet* 2 *inches*

146. CARVED AND PICKLED WALNUT CONSOLE *Louis XVI Style*
Similar to the preceding. Marble top repaired.

147. CARVED, LAQUÉ AND DECORATED DRESSING TABLE, WITH A STOOL
Louis XVI Style
Kneehole dressing table with rose marble top, three fitted drawers and two cupboards painted with floral decoration and garden scenes with figures of a gallant and maiden on a cream ground; on eight round fluted and tapering legs. Together with a *laqué* stool covered in seventeenth century green and silver brocade. [Lot.] *Height* 30 *inches; length* 5 *feet*

148. PAIR CARVED WALNUT AND AMBER VELVET TALL-BACK SIDE CHAIRS AFTER DANIEL MAROT *William and Mary Style*

Open slightly scrolled back centred with an elaborate pierced and scrolled panel splat carved with strapwork, foliage and floral cresting; seat in amber velvet, on leaf-carved cabriole legs with scrolled stretcher. Light natural finish.

Note: These are faithful copies of the important originals by Marot formerly in the collection of Sir William Fairfax Lucy, Bart., J.P., Charlecote Park, Charlecote, Warwickshire, the house at which Shakespeare was charged with sheep stealing.

From French & Co., Inc., New York

149. CHIPPENDALE CARVED MAHOGANY SOFA IN EIGHTEENTH CENTURY NEEDLEPOINT

Serpentine arched back, out-scrolled closed sides and seat cushion, all covered in choice eighteenth century silk and wool needlepoint developing fantastic Baroque foliations in colors interspersed with *petit point* figures of religious aspect, together with birds and monsters, in a *tête de nègre* ground. Frame of later date with cabriole legs carved at the knees with cabochons and leaf scrollings and terminating in snail feet. *Length 7 feet 4 inches*

From French & Co., Inc., New York

[See illustration]

150. GEORGIAN PINE CORNER CABINET *XVIII Century*

Trilateral, with canted returns, enhanced with fluted pilasters, glazed door with square lattice opening to interior lined in amber velvet; paneled double cupboards below; furnished with H-hinges. Interior fitted for electricity.

Height 7 feet; width 45 inches

151. WALNUT SPINET PIANO *Steinway & Sons, New York*

Plain case with round reeded and tapering legs. Serial no. 314146. Together with a matching chair. Almost new condition.

Height 42 inches; length 59 inches

152. CARVED AND PICKLED WALNUT WALL MIRROR *Louis XVI Style*

Upright frame bordered with leaf carving and *ajouré* spiral ribbon edging; rosetted corner dies surmounted by sprigs of oak leaves centring a cresting of oak and laurel leaves. *Height 56 inches; width 34 inches*

[NUMBER 149]

153. CARVED AND PICKLED WALNUT WALL MIRROR *Louis XVI Style*
Similar to the preceding.

150-

154. PAIR CARVED, LAQUÉ AND PARCEL-GILDED BEDSTEADS IN ECRU SILK BROCADE *Louis XV Style*
Serpentine arched headboard carved with flowers and foliage, and paneled in fine ecru striped silk floral brocade; low scrolled footposts and apron with floral carving. Painted buff, the carved details gilded. With box springs and mattresses. *Height 47 inches; width 43 inches*
From French & Co., Inc., New York

500-

155. MARQUETRY SECRÉTAIRE À ABATTANT *Louis XVI Style*
Chamfered oblong top in *brèche d'Alep* marble, single drawer surmounting a drop front opening to fitted interior above a cupboard, between chamfered pilasters; valanced skirt. The sides are inlaid with decorative urns, surmounted by statues, on panels of *citronnier* wood; the pilasters each with a garlanded 'tree-trunk' section, the *abattant* with elaborate harbour scenes with figures and animals on a tessellated quay, the cupboard with a draped canopy over a smoking urn. *Height 52½ inches; width 22 inches*
From French & Co., Inc., New York

[See illustration]

370-

156. CARVED AND PICKLED WALNUT CONSOLE WITH PIER MIRROR *Louis XIV Style*
Small console with oblong yellow Siena marble top, on shell-carved frieze and acanthus-carved legs joined by curved X-stretcher. Tall narrow mirror in two sections, cut with a floral spray, with arched and strap-scrolled crown embellished with foliage and crested with a scallop shell.
Total height 7 feet 4 inches; width 23 inches

760-

[NUMBER 155]

157. CARVED AND PICKLED WALNUT CONSOLE WITH PIER MIRROR
Louis XIV Style

260 Similar to the preceding.

158. BRONZE DORÉ AND CRYSTAL LUSTRE BASKET-FORM CHANDELIER
Louis XVI Style

370 Basket trellised with crystal beads and garlanded with *bronze doré* branches; from it spring six leaf-scrolled arms for lights, hung with tear lustres. Fitted for electricity. *Diameter* 21 *inches*

[END OF FIRST SESSION]

34.287-

SECOND AND LAST SESSION

Saturday, November 25, 1944, at 2 p.m.

CATALOGUE NUMBERS 159 TO 273 INCLUSIVE

ITALIAN RENAISSANCE FURNITURE, BRONZES AND DECORATIONS

159. THREE HISPANO-MORESQUE COPPER LUSTRE DEEP PLATES

XVII-XVIII Century

Sketched in lustre on a cream ground, one with radial stems of carnations and foliage, the second with a 'peacock-feather' palmette bordered with foliations, the third with a bird amid tendril vines. *Diameters* 11¼ *to* 11½ *inches*

160. FOUR HISPANO-MORESQUE COPPER LUSTRE SMALL DISHES

XVIII Century

Small round dish with 'peacock-feather' and carnation decoration, resembling that of the second plate of the preceding. *Diameters* 7 *to* 7½ *inches*

161. PAIR BRONZE STATUETTES OF VENUS AND APOLLO

Follower of Giovanni da Bologna, French: XVIII Century

Graceful nude standing figure of Venus Anadyomene poised upon the left leg, a dolphin at her left side surmounted by a tiny *putto* figure; and tall slender nude figure of Apollo resting upon the right leg, a loose drapery flung over the left shoulder; on *bronze doré* bases. *Heights* 8¼ *and* 8¾ *inches*

From Seligmann, Paris

Collection of Madeleine Stern, New York, 1934

[See illustration]

162. BRONZE STATUETTE OF THE YOUTHFUL BACCHUS

Florentine School, Late XVI Century

Standing nude figure draped only in a cloak falling over the right shoulder, his left hand on his hip, his right arm resting on a tree stump, and supporting a bunch of grapes; rich dark patina. Legs repaired. On yellow Siena marble plinth. *Height* 8¾ *inches*

From French & Co., Inc., New York

[See illustration]

Illustration of numbers 161 *and* 162 *appears on the following page*

[NUMBER 163] [NUMBER 164]

AT TOP: NUMBERS 161-162-161

163. BRONZE STATUETTE OF JUNO *Italian School, Late XVI Century*

Standing barefooted figure wrapped in a loose robe caught up in the right hand; dark patina. On black compo plinth. *Height 12¾ inches*

[See illustration]

164. BRONZE STATUETTE OF JUNO *Venetian School, circa* 1600
Attenuated standing figure with bare breasts and wrapped in a loose drapery, her left hand resting upon the head of a peacock, her right carried to her breast. Dark patina. On round wood socle. *Height* 13¼ *inches*
From French & Co., Inc., New York

[See illustration]

165. RAEREN BLUE AND GRAY STONEWARE ARMORIAL JUG *Dated* 1580
Tall jug with domed cylindrical body and wide tubular neck with loop handle; lavishly modeled in relief with bands of rosettes and late Renaissance foliations boldly embossed, together with embossed coats-of-arms. Lip repaired.
Height 18 *inches*
From French & Co., Inc., New York

166. GILDED BRONZE ALTAR CANDLESTICK, MOUNTED AS LAMP
Flemish(?), circa 1600
Balustered and knopped shaft wrought with acanthus leafage and engraved strapwork, on trilateral leaf-scrolled base with gadrooned canopy top and wrought with oval escutcheons with clusters of fruit upon voluted strapwork. Fitted for electricity, with shade. *Height* 29½ *inches*

167. CARVED IVORY AND DECORATED BRONZE TABLE LAMP *Romanesque Style*
Bulbous knopped shaft with bell foot, lacquered with figures of monarchs amid chased and gilded leaf scrollings, the stems and disc feet in ivory. Fitted for electricity, with shade. *Height* 30½ *inches*
From Edward F. Caldwell & Co., New York

168. BRONZE SIX-LIGHT CHANDELIER *Flemish XVI Century Style*
Bulbous central standard hung from a chain and supporting six scrolled arms in the profiles of heraldic lions, each holding a candle *bobêche*. Fitted for electricity, with shades. *Diameter* 25 *inches*
From Edward F. Caldwell & Co., New York

169. CARVED WALNUT AND OLIVE VELVET STOOL *Flemish Baroque*
Oblong top in olive velvet trimmed with fringe, on leaf-scrolled and voluted front legs with scrolled and voluted stretcher.

170. CARVED WALNUT BENCH *Italian, XVI Century*
Oblong molded top with narrow fluted skirt, on vasiform supports.
Length 27¼ inches

35

From French & Co., Inc., New York

171. WALNUT STOOL TABLE *Italian, XVII Century*
Oblong top with iron bail handle, the front with long drawer; on lyre-shaped end supports. *Height 20¾ inches; width 16½ inches*
From French & Co., Inc., New York

110

172. PAIR TURNED WALNUT AND FLEMISH TAPESTRY ARMCHAIRS
Italian, circa 1600
Seat and oblong back in Flemish tapestry of the period, the former woven with masses of flowers, fruit and foliage, the latter with a cartouche of fruit flanked by birds; flat arms on turned supports; turned and blocked legs with turned double frontal stretcher.

220

173. CARVED WALNUT PEDESTAL TABLE *Umbrian Renaissance*
Hexagonal top, on pedestal rudely carved with masks and volutes hung with pendants of fruit, on chamfered trilateral base. Reconstructed.
Height 30¾ inches; diameter 24¾ inches

70

174. FINELY CARVED WALNUT PEDESTAL *Italian, XVI Century*
Corinthian capital flaring into acanthus-carved tablet, and resting on a series of incurvate tiers paneled and handsomely carved with cherub-heads hung with pendants of foliage; square molded and tiered base, which is restored.
Height 50 inches; width 8¾ inches

85

From French & Co., Inc., New York

FRENCH XVIII CENTURY FURNITURE AND OBJECTS OF ART

175. LOUIS XV AJOURÉ GOLD AND AGATE GLASS FLACON
French, XVIII Century
In the form of a snuff bottle in cloudy gray glass resembling agate, enclosed within beautiful *ajouré* mount wrought with infloriated rococo C-scrolls enclosing two coats-of-arms, the hinged cover in the form of a helm with tree crest.
Height 3⅝ inches

375

From French & Co., Inc., New York

[See illustration]

[175] [176] [177]

176. LOUIS XVI CHASED GOLD ETUI *French, XVIII Century*

Cylindrical *étui* of oval section with hinged cover; chased on a trellis-diapered ground with oval medallion vignettes with tiny figures of a girl and a dog in landscapes, garlanded with flowers and flanked by floral urns, upon strapwork plinths over a garland of blossoms; catch set with a rose diamond.

Length 2⅝ inches

[See illustration]

177. CHASED GOLD AND PAINTED ENAMEL PERFUME FLACON

French, XIX Century

Flattened egg-shape, with hinged mushroom-form cover; exquisitely painted on both faces with a nymph and sportive amors in a park landscape; pierced and engraved gold mounts. Small chip. *Height 4 inches*

[See illustration]

178. EMPIRE CHASED GOLD AND ENAMEL BOX WITH DIORAMA AND AUTOMATA *Swiss, circa* 1810

Oblong box with chamfered corners, ornamental gold and enamel rims and panels of trellised lapis blue engine-turned enamel. The interior contains an elaborate diorama miniature of a country scene with figures at table in a cottage, and a shepherdess with her flock in a landscape; in the foreground a barnyard with an elaborate collection of figures and animals wrought in gold of various tints, and superimposed in flat relief, moved by the winding mechanism as follows: a youth hammers on a wagon, an old man sitting on the ground eats from a bowl, a boy waters a horse and a young girl at the head of the flight of steps tolls a bell, while a procession of wagons, animals, etc., passes behind the wall. The underside also contains a hinged lid and has the original lyre-shaped key. Maker's mark G G B and crown. Slight repairs to rear panel of enamel.

Length 3½ *inches*

Collection of Ernest Renton, London

[See illustration]

179. EMPIRE CHASED GOLD AND ENAMEL SNUFF BOX WITH MINIATURE *French, circa* 1820

Shallow oblong box with chamfered corners, beautifully inlaid with small groups of foliations, the sides and underfoot in dark blue engine-turned enamel with diaper patterns; the cover with a beautiful enamel miniature depicting Jephthah and his daughter, with attendant figures and sheep, beneath which is a frieze exquisitely chased in low relief with musical instruments, a globe, a vase, cornucopias, etc. *Length* 3¾ *inches*

From French & Co., Inc., New York

[See illustration]

[NUMBERS 179 AND 178]

180. PAIR DR WALL WORCESTER DECORATED SCALE BLUE PORCELAIN JARDINIERES *Circa* 1765

Inverted pear-shaped flower pot with fluted body and two white and gold leaf-scrolled handles; decorated with a scale blue pattern with numerous cartouche-shaped reserves outlined in gilding and painted with flowers in pastel colors. Two handles repaired. *Height* 6¾ *inches*

350

181. LOUIS XV FINELY CARVED AND DECORATED IVORY AND PAINTED FAN *French, XVIII Century*

Staves and guards pierced with an exquisite decoration of foliated rococo cartouches outlined in gilding, and enclosing painted bouquets of flowers, trophies, etc., a central cartouche pierced and carved with bas relief figures in ivory in a musicale, before a mother-of-pearl ground; foil painted in gouache with a scene from Roman history.

100

182. MEISSEN PORCELAIN JEWEL BOX *Circa* 1760

Oblong slightly *bombé* box with hinged cover, molded with a finial rose springing from a painted cluster of flowers on a white basketry-pattern ground, a design repeated on the four sides; the interior of the lid exquisitely painted with a group of children playing, watched by a mother with a baby; mounted with *bronze doré* rims of the period. *Length* 6½ *inches*

From French & Co., Inc., New York

450

183. LOUIS XV CHASED GOLD AND SMOKY AGATE TOILET BOX INSET WITH JEWELS

Oblong box with incurvate chamfered corners, the rims richly molded, the twin corner pilasters surmounting leaf-scrolled feet; the front is ornamented with a rococo shell pendant and *ajouré* grip set with small rubies, emeralds and rose diamonds. The *ajouré* cover is reticulated with a scene depicting Mercury bringing the infant Bacchus to the nymphs of the Isle of Nysa, who are reclining by a stream, with a table nearby laden with jars and fruit; in the sky above appears Jupiter reclining upon clouds and Pan, floating upon a tree-crowned island. *Length* 6½ *inches*

From French & Co., Inc., New York

[See illustration]

750

[184] [183] [185]

184. EMPIRE MAUVE AGATE GOBLET, MOUNTED IN BRONZE DORÉ

French, circa 1820

Hemispherical bowl on knopped baluster stem and round foot, in beautiful translucent lavender and gray cloudy agate; finely mounted in *bronze doré* with engraved and chiseled rims, the lip with a pendent collar of acanthus lappets. Age crack. *Height* 6½ *inches*

60 From French & Co., Inc., New York

[See illustration]

185. EMPIRE YELLOW AGATE GOBLET, MOUNTED IN BRONZE DORÉ

French, circa 1820

Type of the preceding, but somewhat smaller, in cloudy yellow and milky gray agate; chipped. Age cracks. *Height* 5¾ *inches*

From French & Co., Inc., New York

[See illustration]

186. EXQUISITE GEORGE III CHASED GOLD AND STRIPED AGATE NÉCESSAIRE WITH WATCH BY S. JULLIOTT, LONDON *English, XVIII Century*

In the form of an oblong chest with hinged cover having a scrolled bail handle, paneled in handsome translucent striped gray agate and mounted with corner pieces and bands of gold chased with rococo scrollwork enhanced with blossoms, the front with a rococo cartouche embodying tiny figures of cherubs and centring the watch; the corners are surmounted by four tiny enamel figures of birds, and the case rests upon tiny enamel dalmatians, each standing upon a golden shell. The interior is beautifully fitted with a pair of gold-mounted cut glass quadrangular scent bottles with enamel bird finials, a gold-mounted agate *étui,* an egg-shaped thimble case, cartouche-form powder box with mirror, scissors, spoon, etc., together with ivory tablets and a folding centimeter rule hinged with a gold cupid. Age crack. *Height 4¾ inches*

2/10

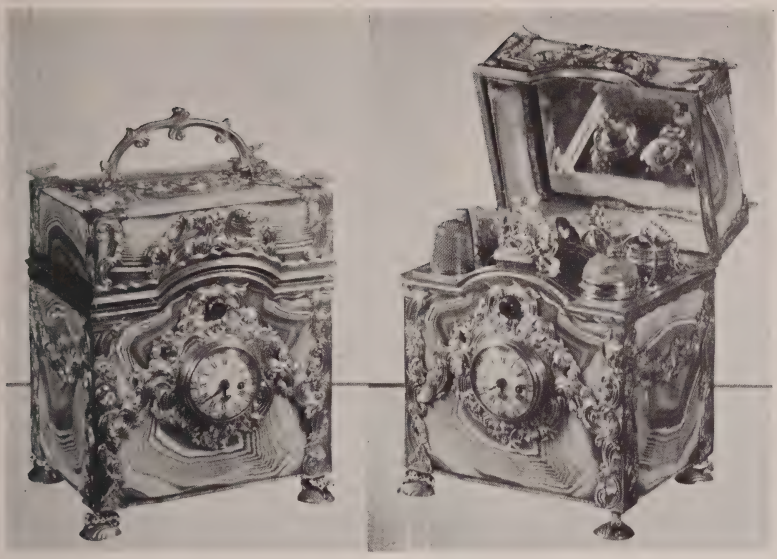
Collection of Alfred de Rothschild, Esq., London

Collection of Almina, Countess of Carnarvon

Described and illustrated in Charles Davis, *Catalogue of the Collection of Alfred de Rothschild,* 1884, no. 142

From French & Co., Inc., New York

[See illustration]



[NUMBER 186]

45, 164. 2. a-e

187. IMPORTANT GEORGE III CHASED GOLD AND STRIPED AGATE JEWELED NÉCESSAIRE, WITH WATCH BY JOHN BARBOT OF LONDON

English, XVIII Century

Quadrangular, with domed top having four small rococo urn finials, and surmounted by a watch by John Barbot, London, inset in a miniature rococo-scrolled clock case upon which sprawls a cupid holding a jeweled hourglass; the case rests upon four tall rococo-scrolled feet chiseled with mascarons. The exterior, including the hinged door front, is composed of panels of beautifully striped gray agate contained between pairs of spirally reeded chased gold pilasters entwined with flowers and supporting rococo arches; between the bases of the columns are clusters of flowers; the floral decoration of the front is jeweled with rubies and rose diamonds. The interior discloses a mirror and a case of three drawers paneled in agate and wrought gold similar to the exterior, and contained beneath scrolled floral arches; within these arches is visible the contents of the top drawer, *viz.*, three gold-decorated blue glass quadrangular scent bottles with *repoussé* gold covers surmounted by tiny enamel figures of doves; the interior is lined with ruby velvet. The back contains a panel bordered with chased Florentine pilasters and enclosing a handsome enamel miniature of King George III by Charles Muss after Lawrence, inscribed on the back P BY CHAS MUSS AFTER SIR T. LAWRENCE P.R.A. 1823, evidently a later addition. Has original shagreen case *piqué* with golden sprays of flowers and having elaborate rococo *ajouré* key plate; lined in ruby velvet and standing on short claw-and-ball feet. *Height* 9⅛ *inches*

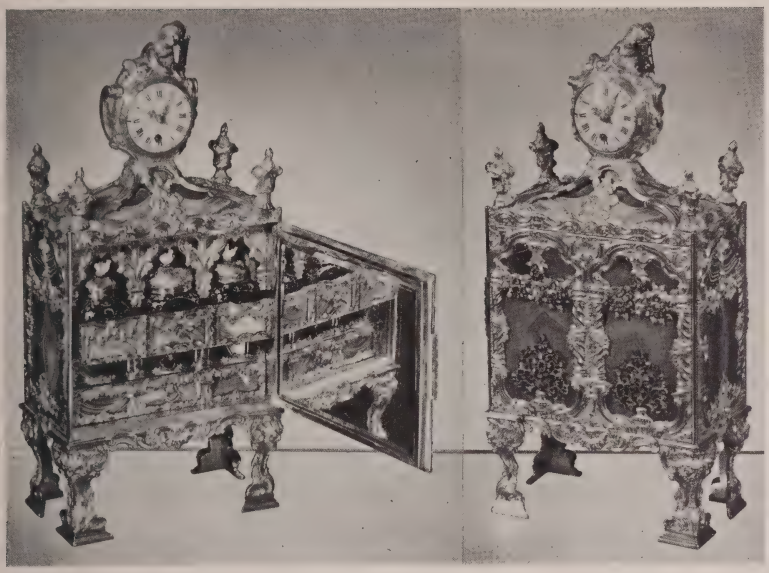
5400

Collection of Alfred de Rothschild, Esq., London

From French & Co., Inc., New York

Described and illustrated in Charles Davis, *Catalogue of the Collection of Alfred de Rothschild,* 1884, no. 194

[See illustration]



[NUMBER 187]

[NUMBER 188]

188. GEORGE III FINELY CHASED GOLD AND STRIPED AGATE NÉCESSAIRE
English, XVIII Century

In the form of an oblong chest in mauve and brown translucent striped agate elaborately mounted in *ajouré* gold, exhibiting rococo rims joined by scrolled bands garlanded with floral festoons amid which are figures of a youth and a child, a boy and girl playing, birds and animals; scrolled and voluted corner pilasters surmounted by four tiny human heads; scrolled bail handle; rose diamond catch. Interior lined in crimson velvet and fitted with a mirror.

1300

Length 3⅞ inches

From French & Co., Inc., New York

[See illustration]

189. PAIR LOUIS XV SÈVRES BLEU TURQUOISE PYRIFORM VASES, PAINTED BY CARDIN *Dated* 1763

Inverted pear-shaped vase on round flaring foot, the bifurcate neck flaring into two leaf-scrolled handles edged with gilding. The exterior is glazed turquoise blue and has two quatrefoil reserves, that on the obverse exquisitely painted with an amoristic scene in the manner of Boucher, the reverse with blossoms and a pastoral trophy. Date mark of 1763 and maker's mark underfoot. Have *bronze doré* stands of later date. One repaired. *Height* 7¼ *inches*

From French & Co., Inc., New York

190. PAIR LOUIS XV SÈVRES DECORATED BLEU DU ROI PORCELAIN JARDINIERES, MOUNTED IN BRONZE DORÉ *Circa* 1765

Semi-ovoid jar and lightly domed cover in *gros bleu* porcelain decorated with garlands of gilded leafage surrounding reserves beautifully painted with plumage birds in their habitats; mounted in *bronze doré* with pierced gallery, twin leaf-scrolled handles and finely chiseled and spirally fluted flaring stem on incurvate square base, the cover with *bronze doré* rim and finial.

Height 11¼ *inches*

[See illustration on page 38]

191. LOUIS XVI BRONZE DORÉ AND BLACK MARBLE PENDULE *J. N. Schmit, Paris, circa* 1785

Drum surmounted by seated figures of a scantily draped nymph with a dove, which she holds out of reach of a cupidon; on rounded plinth with incurvate ends and applied in *bronze doré* with pendants of flowers and grapes, between *rinceaux,* the front with a bas relief plaquette of *putti* hunting a wild boar.

Height 15 *inches*

Note: Jean Nicolas Schmit (fl. 1781-9) a rare Paris horlogist; a mantel clock by him is the Palais de Compiègne.

From French & Co., Inc., New York

[See illustration on page 113]

192. TERRA COTTA PORTRAIT BUST OF A CHILD *French, XVIII Century*

Chubby head to half-right of a little boy, wearing an open blouse and hair straggling from under a baggy cap; on round socle, restored, and circular green marble base. *Height* 9 *inches*

193. PAIR LOUIS XV SÈVRES VERT POMME PORCELAIN COVERED VASES, PAINTED BY MORIN *Dated* 1762

Inverted pear-shaped vase with two white and gold interlaced leaf-scrolled handles and having foliage reticulations at the neck outlined in gilding, the cover reticulated with gilded husks and terminating in tiny encrusted flowers. The body is clothed in a beautiful apple green glaze, with two cartouche-shaped reserves; that of the obverse depicting two Flemish boors at a tavern table, the reverse, a bouquet of flowers. Date letter of 1762 and decorator's mark M. Minor repairs, including one cover. With oak case. *Height* 8½ *inches*

600

From French & Co., Inc., New York

[See illustration]

194. PAIR LOUIS XV SÈVRES BLEU DU ROI PORCELAIN VASES, MOUNTED IN BRONZE DORÉ *Circa* 1760

Vase of similar form to the preceding, differing only in the reticulation of the neck, which is pierced with undulating strapwork and entwined with beautifully molded branches of foliage; the body in *gros bleu* porcelain decorated with a gilded vermiculate pattern enclosing two cartouche-shaped reserves, the obverse with pairs of amoristic figures in the manner of Watteau, the reverse with bouquets of flowers. On fine *bronze doré* square base chiseled with leafy strap scrollings in intaglio. Unmarked. With oak case. *Height* 9½ *inches*

1610

Collection of Sir Richard Wallace, Hertford House, London

Collection of the Hon Sir John Murray-Scott, London & Paris

From French & Co., Inc., New York

[See illustration]

195. PAIR LOUIS XVI BRONZE DORÉ CANDLESTICKS, MOUNTED AS LAMPS *French, XVIII Century*

600

Fluted urn bobêche, on round fluted and tapering stem paneled with husks and cupped in acanthus leafage; on bell-form foot wrought with a collar of leafage, and circular base with leaf-and-tongue borders. Fitted for electricity, with sham candles and shades. *Height* 20¾ *inches*

From French & Co., Inc., New York

[NUMBER 194]
AT TOP: NUMBER 193

[NUMBER 196]

196. PAIR LOUIS XVI SÈVRES PORCELAIN COVERED URNS, MOUNTED IN BRONZE DORÉ *Circa* 1780

Semi-ovoid urn, with short and wide incurvate neck, domed cover and high round plain foot. Decorated on a white ground with garlands of pink roses around the neck, and encircling beneath the handles nosegays of blue cornflowers; upon the body a blue and gold *oeil-de-perdrix* pattern, surrounding two oval medallions charmingly painted with mythological subjects. Handsomely mounted in *bronze doré* with two reverse-scroll handles from which spring sprays of leafage, the cover with pineapple finial. *Height* 16¼ *inches*

1400

Collection of Sir Richard Wallace, Hertford House, London

Collection of Sir John Murray-Scott, London and Paris

From French & Co., Inc., New York

[See illustration]

197. TWO CHINESE CARVED CORAL GROUPS, MOUNTED AS LAMPS

600

Swaying slender figures of *mei jên,* one holding a vase, the other a stem of peonies, standing on a dragon and *kylin* respectively. Fitted for electricity, with shades and carved coral finials. *Height* 20 *inches*

From Edward I. Farmer, New York

[NUMBER 198]

950

198. PAIR FINE LOUIS XVI BRONZE DORÉ CHENETS

French, XVIII Century

Square plinth applied with garlanded satyr masks and surmounted by a two-handled urn hung with swags of oak leaves and acorns; from the central plinth is slung a balustrade wrought with guilloche on two smaller fluted square plinths, and surmounted by flaming urns with loose ring handles.

Height 18¾ *inches*

Collection of Sir John Murray-Scott, London and Paris

From Lewis & Simmons, New York

Collection of Judge Elbert H. Gary, New York, 1928

[See illustration]

100

199. LOUIS XIV BRONZE GROUP *French, XVII Century*

Perseus Slaying the Medusa. Depicting Perseus in leather corselet with a cloak, plumed helmet, and an oval shield on his left arm, raising his sword to strike the swooning draped figure of Medusa, fallen backwards upon a rock. Has oval ebonized plinth. *Height* 15¾ *inches*

Collection of Judge Elbert H. Gary, New York, 1928

[See illustration on page 42]

200. IMPORTANT LOUIS XVI WROUGHT BRONZE DORÉ CARTEL

J. L. Bouchet, Paris, circa 1780

Drum with beaded rim enclosed between two cornucopias of fruit and flowers, a bowknotted satyr-mask below hung with a vine garland; the drum surmounted by a musical trophy and hanging from a bowknotted drapery.

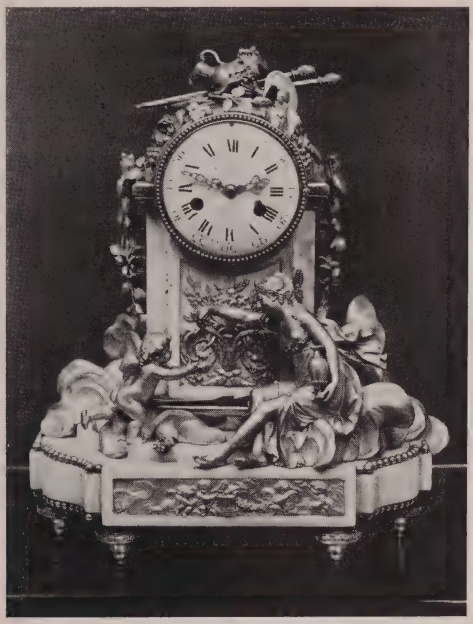
Height 22½ *inches*

Note: Jean Louis Bouchet (fl. 1762-89) a celebrated clockmaker of Paris and *horlger du Roi; a vernis Martin* and bronze clock by him is in the Archives Nationales, Paris.

Collection of Alfred de Rothschild, London

From French & Co., Inc., New York

[See illustration]



8 Jo -

[NUMBER 201]

201. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE PENDULE

Cronier, Paris, circa 1775

Drum with nulled rim surmounted by a garland of flowers and vines hanging down the sides of the quadrangular marble plinth, which is crested with a trophy consisting of a garlanded urn, a shield of Cupid, and two thyrsi; the marble base in the form of a demi-cartouche upon which is seated a nymph with a wine vessel and bunch of grapes, which she offers to a cupid, both figures seated amid swirling clouds; upon the front of the base is a bas relief of amors with a floral garland. *Height* 15 *inches*

Note: Cronier (*or* Crosnier) was the name of a celebrated family of French clockmakers who included Antoine Cronier (fl. 1763-89), probably the maker of the present clock, and Jean-Baptiste François Cronier (fl. 1781-9), who is represented by clocks in the Wallace collection, the Ministère de la Guerre and the National Museum, Stockholm.

From Edouard Jonas, New York

[See illustration]

[NUMBER 202]

202. PAIR LOUIS XV BRONZE AND BRONZE DORÉ FIGURAL CHENETS
French, XVIII Century

2000

Little girl with a wreath and a flower basket, and a boy with a reed pipe, seated in latticed rococo embrasures; on high rococo pierced and leaf-scrolled plinths.
Height 13¼ *inches*

[See illustration]

203. PAIR LOUIS XV BRONZE DORÉ CANDLESTICKS, MOUNTED AS LAMPS
French, XVIII Century

700

Paneled *bobêche* entwined with strap scrolls and supported by three nude figures of children perched on a spirally twisted stem enclosing three engraved coats-of-arms and flaring into a spirally fluted cartouche-shaped base edged with acanthus leafage. Fitted for electricity, with sham candles and shades.
Height 29½ *inches*

From French & Co., Inc., New York

[NUMBER 204]

204. PAIR LOUIS XVI BRONZE DORÉ FIGURAL CANDELABRA
AFTER DELAFOSSE *French, XVIII Century*
Seated figures of nude *putti,* each resting on one knee, in bronze, upholding a triple leaf-scrolled arm furnished with three fluted urn *bobêches* chiseled with collars of leafage, and on square plinth wrought with lappets, all in *bronze doré.*
Height 18 *inches*
Collection of Lord Foley, Westbrook, Meads, nr. Eastbourne, Sussex
From French & Co., Inc., New York

[See illustration]

205. CHINESE CARVED FEI-TS'UI JADE BIRD STATUETTE, MOUNTED AS LAMP
Long-tailed *fêng-huang* bird with a stem of peonies and perched on a pierced rock, with one claw raised; in light green jade with emerald and brown markings. Fitted for electricity, with shade. *Height* 30½ *inches*
From Edward I. Farmer, New York

206. POWDER BLUE VASE WITH FAMILLE VERTE DECORATION MOUNTED IN BRONZE DORÉ *K'ang Hsi*

Ovoid vase on high flaring foot, with ewer neck invested with a *bleu soufflé* glaze etched with gilded floral ornament, and with shaped reserves enameled in the *famille verte* colors with figures of birds and flowering shrubs of the Seasons. Mounted in *bronze doré* with rococo leaf-scrolled handle, lip and base.

Height 13½ *inches*

Collection of James A. Garland, New York
Collection of J. Pierpont Morgan, New York
From French & Co., Inc., New York

[NUMBER 207]

395

207. FINE ELIZABETHAN PETIT POINT PICTURE *English, XVI Century*
Depicting the Banquet of Herod, with personages feasting at a table around the King, musicians at the left; in the foreground Salome, in Elizabethan costume, is receiving the head of John the Baptist from the executioner. Handsome borders of flowers, fruit and grapes with foliage, and at the corners, tiny vignettes of animals. Framed in moss green velvet. 21 x 22¼ *inches*
From French & Co., Inc., New York

[See illustration]

208. CLAUDE MICHEL (CLODION) *French:* 1738-1814

NYMPHE ET SATYRE: BRONZE GROUP. Satyr seated on a hillock, his pipes and staff lying on the ground near his cloven hoofs; he holds a bunch of grapes above the expectant, upturned face of a nude nymph who lies across his knees, her arms embracing him. Around them are strewn tambourine and grapes, thyrsus and pipes. Arm repaired. Dark patina. On *bleu turquin* marble base. *Height* 14¼ *inches*

1500

Note: This is one of the most important works of Clodion, and is a companion to a group depicting a satyr decorating a nymph with flowers, an example of which is in the *legs Bertelin* in the Louvre. The present subject in terra cotta, signed and dated, was in the collection of Mrs Henry Walters, sold in these galleries in April-May, 1941.

Sculptured in 1775

From French & Co., Inc., New York

See H. Thirion, *Les Adam et Clodion,* 1885, p. 396

See Stanislas Lami, *Dictionnaire de Sculpture de L'Ecole Française, au* 18e *Siècle,* 1911 vol. II, p. 149

Illustrated in *International Studio,* July, 1927, vol. LXXXVII, no. 362. p. 61

[See illustration]

[NUMBER 208]

209. PAIR BRONZE STATUETTES OF NYMPHS

French School, Early XVIII Century

Standing figure, loosely wrapped in fringed draperies and with bare breasts, gesticulating with the right hand; dark patina. On round statuary marble base with *bronze doré* wreath. *Height* 18 *inches*

Collection of Robert Mantell, New York, the celebrated actor

From French & Co., Inc., New York

210. WROUGHT SILVER AND GILDED BRONZE ALTAR CANDLESTICK MOUNTED AS LAMP *Italian, Early XVII Century*

Trilateral baroque knopped shaft paneled with red Verona marble, within strap-scrolled cartouches edged with gadrooning and finished at the pediments and corners with cherub-heads, acanthus scrolls and festoons of flowers and husks. Fitted for electricity, with shade. *Height* 31¼ *inches*

From French & Co., Inc., New York

211. BRONZE PORTRAIT STATUETTE OF THE PAINTER MEISSONIER

Vincenzo Gemito, Italian: b. 1852

Standing bearded figure wearing double-breasted coat, and holding brushes and palette, the body twisted back as though looking at an easel; on square base, signed. *Height* 22¼ *inches*

Note: Vincenzo Gemito, one of the foremost Italian contemporary sculptors, was an intimate friend of the painter; Prof Post (*vide infra*) speaks of this work as "a vigorously conceived and finely characterized statuette of Meissonier". A replica of this is in the National Gallery of Modern Art, Rome.

Jean Louis Ernest Meissonier (1815-1891) was born at Lyons and died in Paris. He was the most famous French genre painter of the nineteenth century, and notable for his battle subjects; his work was characterized by the brilliancy of its technique and the scrupulous attention to detail in its execution.

Collection of Angelo del Nero, Rome

Described in Chandler Post, *A History of European and American Sculpture,* 1921, vol. II, pp. 202-3

From French & Co., Inc., New York

[See illustration on page 100]

A Unique Collection of Forty-two Enamel Miniatures

212. *This remarkable collection of enamel miniatures of the seventeenth and eighteenth century contains notable examples of the English, French, German and Genevan schools, including the works of such painters as Christian Friedrich Zincke, Horace Hone, Henry Bone, painter in enamel to George III, and his son, Henry Pierce Bone, painter in enamel to Queen Adelaide and to Victoria and Albert; the distinguished Anglo-French painters Charles Boit and André Rouquet; and the Genevan miniaturists Henri Perrot and Jacques Thouron, whose work may also be found on the beautiful watches of the late eighteenth century. A few of the miniatures show minor imperfections, but the group as a whole is in unusually good preservation. The collection, which was acquired from Edouard Jonas of Paris and New York, is contained in a tooled leather case, and will be offered as a single lot or as individual items at the discretion of the auctioneer.*

(A) WILLIAM BATE *British:* 1780-1832

GIRL IN A MOB-CAP. At bust length facing the observer, dressed in a white chemise, open at the bosom; a white mob-cap with blue ribbons partly covers her long curls; around her neck is a string of pearls. Gray-brown background. Signed on back W. BATE. *Oval: Height 3¾ inches*

[See illustration facing page 80]

(B) HENRY BONE R.A., AFTER BRENTON *British:* 1755-1834

MARCHIONESS OF TOWNSHEND. At bust length, turned three-quarters to the right, wearing a Marie Stuart costume with a white ruffled collarette and a coral necklace; her hair is in curls. Blue sky background. Signed on back LONDON, DEC. 1825. PAINTED BY HENRY BONE, R.A. ENAMEL PAINTER, ETC., AFTER A MINIATURE BY BRENTON. Small chips. *Oval: Height 1¾ inches*

[See illustration facing page 82]

(C) HENRY PIERCE BONE *British:* 1779-1855

PORTRAIT OF A GENTLEMAN. At bust length, turned towards the right with the head directed towards the observer; his hair is worn in long curls reaching the shoulder; he wears a crimson robe with a white cravat. Dark background. *Oval: Height 1¾ inches*

[See illustration facing page 84]

(D) HENRY PIERCE BONE, AFTER EDDIS *British:* 1779-1855
LORD BERNARD HOWARD. At bust length, turned three-quarters to the left and looking at the observer; his hair is long, covering the ears, and a soft dark beard surrounds his face; he wears a black coat and vest and a black satin stock with coral pins. Olive green background. Signed on back LORD BERNHARD THOMAS FITZALAN HOWARD, 1846, AET 21, MAY 1847. PAINTED BY HENRY P. BONE, ENAMEL PAINTER TO HER MAJESTY, PRINCE ALBERT, ETC. ETC. AFTER EDDIS.
Oval: Height 1⅞ inches

[See illustration facing page 82]

(E) WILLIAM BONE, THE ELDER, AFTER REYNOLDS *British: fl.* 1780
LADY HAMILTON AS A BACCHANTE. Facing right at half-length, seen from the back, with her head turned towards the observer; her hair is adorned with a large garland of vine leaves; she wears a golden brown robe with a blue scarf over her left shoulder and holds a mask before her face with her right hand. Signed at bottom W. B. FROM SIR J. R. 1783. *Rectangular: Height 3 inches*

Note: Emma, Lady Hamilton (1761-1851) was born at Great Neston of humble parentage and married Sir William Hamilton, Ambassador from England to Naples. She was the intimate friend of Queen Maria Caroline of Naples, and the mistress of Lord Nelson. Renowned for her beauty, she sat to many painters, among them Reynolds, Romney, Hoppner and Lawrence. She died at Calais.

[See illustration facing page 84]

(F) SARAH, COUNTESS OF ESSEX, AFTER PETITOT *British:* 1759-1838
MADAME DE MONTESPAN. At bust length, turned three-quarters to the right and facing the observer, her hair is curled and ornamented with pearls; large pearl drops are in her ears and she wears a blue décolleté robe, trimmed with lace and red ribbons. Dark background. Signed on back MADAME DE MONTESPAN S. ESSEX PINXIT 1807. *Oval: Height 1½ inches*

Note: Françoise-Athénaïs de Pardaillan, Marquise de Montespan (1641-1707) a woman of great beauty and brilliance, was the mistress of Louis XIV, by whom she bore seven children. She was a generous patron of letters, and the friend of Corneille, Racine and La Fontaine.

[See illustration facing page 82]

K-PP-Q
KK

BB-N-A
V-H

W-J-GG
EE

[NUMBER 212]

(G) HORACE HONE, A.R.A. *British:* 1755-1825

PORTRAIT OF MRS SARAH SIDDONS. In profile to the left, in which direction she is looking, and dressed in a green velvet gown with fur collar and purple sash with white corsage showing; a ruby and pearl jewel at her bosom. Her dark brown hair falls over her shoulders and she wears a white turban with a jeweled chain and purple feather. Clouded background. Signed HH 1785 and on back, MRS SIDDONS, ACTRESS, H. HONE, A.R.A. PINXIT, 1785

Rectangular: Height 3¼ inches

Note: Sarah Siddons (1755-1831) renowned English actress, was born in Wales and died in London. As Lady Macbeth, she achieved her greatest triumph; she appeared in other Shakespearean productions as Desdemona, Rosalind, Ophelia and others, with great success.

Collection of J. Lumsden Propert, London

Illustrated in J. Lumsden Propert, *History of Miniature Art,* 1887

Described in Henri Clouzot, *Miniaturistes sur Email,* 1924, p. 99

[See illustration facing page 84]

(H) HORACE HONE, A.R.A. *British:* 1755-1825

MASTER WILLIAM BRYANT OF JAMAICA. A child of about ten years, at bust length, turned three-quarters to the left and looking at the observer; black curly hair falls around his shoulders; he wears a red jacket with a blue collar, over which is a lace collarette. Signed HH 1777 and on back WILLIAM BRYANT, ESQ., OF JAMAICA, 1777. HH. FECIT. *Oval: Height 2 inches*

[See illustration facing page 80]

(I) HENRY BONE, R.A., AFTER RAEBURN *British:* 1755-1834

A GORDON HIGHLANDER. At bust length, facing front and looking at the observer; he wears the Highland bonnet, with tartan band and plume of black ostrich feathers; his hair is curled over the ears; he is dressed in red military uniform with green facings and epaulettes. Neutral background. Signed on back HENRY BONE, 1777. *Oval: Height 2¾ inches*

[See illustration facing page 82]

DD-JJ-OO
T-L

I-X-Y
CC-D

B-Z-AA
F-P

[NUMBER 212]

(J) SIR JOSHUA REYNOLDS, P.R.A. (MANNER OF)
British: Late XVIII Century

CUPID, THE CAPTIVE. A young woman at three-quarter length and seated to the right, in a landscape, watching the flight of the infant Cupid, whom she holds captive by a ribbon; in a loose classic robe and with hair bound by a ribbon; trees and sky in the background. *Circular: Diameter 3 inches*

[See illustration facing page 80]

(K) WILLIAM RUSSELL BIRCH *Anglo-American:* 1755-1834

THE SPANISH AMBASSADOR TO THE UNITED STATES. At bust length, turned three-quarters to the right, and facing the observer; his hair curled and powdered; dressed in a full-lapeled blue-green coat with white collar and cravat. Dark background. *Oval: Height 2¾ inches*

Described in Henri Clouzot, *Miniaturistes sur Email,* 1924, p. 216

[See illustration facing page 80]

(L) N. SEAMAN *Anglo-French: fl.* 1735

PORTRAIT SAID TO BE OF ROBERT WALPOLE. At bust length, turned three-quarters to the right and facing the observer; in curled and powdered *perruque* falling to the shoulders, and wearing a brilliant sapphire blue velvet coat with a white lace cravat. Neutral background. Signed N. SEAMAN. PINX: MAR 14, 1734, PARIS. *Oval: Height 1½ inches*

[See illustration facing page 82]

(M) CHARLES BOIT *Anglo-French:* 1663-1727

PORTRAIT OF A NOBLEMAN. At bust length, turned three-quarters to the left and looking at the observer, in an embroidered *tricorne* and powdered wig, and brilliant sapphire blue coat adorned with gold braid. *Oval: Height 1¾ inches*

[See illustration facing page 84]

(N) CHARLES BOIT *Anglo-French:* 1663-1727

MME DE STE. AMARANTE IN THE ROLE OF SAPPHO. Bust-length portrait, full front, with head turned three-quarters to the left; her hair, adorned with an ivy crown, falls to the right shoulder; with raised right arm and bare left shoulder. Gray background. Small chips. *Rectangular: Height 3¾ inches*

[See illustration facing page 80]

E-O-G
HH-S

M-II-R
MM-C

NN-FF-U
LL

[NUMBER 212]

(O) CHARLES BOIT *Anglo-French:* 1663-1727

PERSEUS AND ANDROMEDA. Depicting the nude figure of Andromeda in lavender drapery chained to the rock at the right, about to be devoured by the monster to the left, who arises from the sea; flying above is the figure of Perseus in green-tinted armor and rose drapery, shield in hand and sword upraised, who comes to rescue her. *Rectangular: Height 4⅛ inches*

[See illustration facing page 84]

(P) ANDRÉ ROUQUET *Anglo-French:* 1701-1759

PORTRAIT OF A YOUTH. At bust length, turned three-quarters to the left and looking at the observer; wearing a black, broad-brimmed hat over long curled fair hair, his lavender and green coat open at the neck exposing a white cravat tied in a bow. Olive green background. *Oval: Height 1⅝ inches*

[See illustration facing page 82]

(Q) NICOLAS ANDRÉ COURTOIS *French:* 1734-1806

A NOBLEMAN WITH THE ORDER OF THE S. ESPRIT. At half-length, turned three-quarters to the left and looking at the observer; in a powdered wig and a richly embroidered *gros bleu* coat with lace ruff and scarlet vest, and wearing the badge of the Saint Esprit. Shaded teal blue background. Small chips.
Oval: Height 3⅝ inches

[See illustration facing page 80]

(R) NICOLAS CLAUDE VASSAL *French: XVIII Century*

PORTRAIT OF A LADY. Bust-length portrait, turned three-quarters to the left and facing the observer, with powdered and curled hair dressed high and wearing a rose crimson satin décolleté gown trimmed with lace. Clouded green background. *Oval: Height 1⅞ inches*

[See illustration facing page 84]

(S) JEAN BAPTISTE GREUZE (AFTER) *French: XVIII Century*

A LADY IN CLASSIC COSTUME. Three-quarter-length seated figure looking at the observer, and leaning with both arms on a marble pedestal; dressed in violet loose robe, with shoulders and breasts bare. In the background an arcaded wall and yellow drapery. *Oval: Height 2 inches*

[See illustration facing page 84]

(T) JEAN BAPTISTE GREUZE (AFTER) *French: XVIII Century*
A YOUNG GIRL. Figure at bust length, facing front, with her head inclined to the left, and hair adorned with flowers and blue ribbon, a long curl falling to the left shoulder; her gown and blue drapery has fallen from her right shoulder leaving her bosom bare. Neutral background. *Oval: Height* 1⅝ *inches*

[See illustration facing page 82]

(U) FRENCH SCHOOL *XVIII Century*
THE HAPPY MOTHER. A young woman in scarlet drapery at three-quarters length if seated in a landscape, and holds a naked infant on on her left shoulder; another, stretched out in her lap, nurses at her breast; a third child plays with the feet of the other two. Green date palm in background. *Oval: Height* 3¾ *inches*

[See illustration facing page 84]

(V) N. KUCHARSKI (AFTER) *French: circa* 1800
PORTRAIT OF A YOUNG GIRL. Full-face portrait at half length, with hair dressed high and tied with a pink ribbon, and falling in long curls on each shoulder; around her neck is a black ribbon with the Jeannette cross; in a low close-fitting ivory white dress. Mottled background. *Oval: Height* 2⅛ *inches*

[See illustration facing page 80]

(W) FRENCH SCHOOL *XVIII-XIX Century*
A LESSON OF LOVE. Depicting a young girl, seated and facing front, while a winged cupid draws her attention to an open book inscribed *Pour se faire amour,* which she holds in her lap; she is dressed in a décolleté lace-trimmed gown, blue mantle and rose drapery, and her hair is dressed *à la Pompadour.* Clouded sky blue background. *Oval: Height* 4 *inches*

[See illustration facing page 80]

(X) A. BERTIN-BRADEIS *Flemish: fl.* 1750
PORTRAIT OF A MAN. Bust-length figure, turned three-quarters to the right and looking at the observer, with light reddish brown hair brushed back from the forehead, curled mustache and short pointed beard; he is dressed in a black doublet with a white ruffled Van Dycke-type collar. Greenish background. Signed at lower right BRADEIS A. BERTIN, 1754. *Rectangular: Height* 4 *inches*

[See illustration facing page 82]

(Y) CHRISTIAN FRIEDRICH ZINCKE *Anglo-German:* 1684-1767
PORTRAIT OF LA TOUR, PASTELLISTE. Bust-length and turned three-quarters to the right, with a smiling expression, wearing a black velvet turban, and brown coat unbuttoned at the throat. Greenish mauve background.
Oval: Height 2⅝ inches

Note: Maurice Quentin De La Tour, famous French *pastelliste,* was born in St. Quentin, September 5, 1704, and died in the same city on February 17, 1788.

[See illustration facing page 82]

(Z) L'EVÊQUE L'AINÉ *French: XVIII Century*
PORTRAIT OF A LADY. Half-length figure turned three-quarters to the right, with hair parted in the middle and adorned with a string of pearls; she wears a transparent lawn dress and an embroidered plum-colored velvet mantle, a string of pearls around her throat. Brown gray background. Signed L'EVÊQUE L'AINÉ.
Circular: Diameter 3⅛ inches

[See illustration facing page 82]

(AA) CHRISTIAN FRIEDRICH ZINCKE *Anglo-German:* 1684-1767
PORTRAIT OF A LADY. Bust-length figure facing the observer, with dark hair brushed back from the forehead and falling on the left shoulder in a heavy curl, dressed in a pink silk gown. *Oval: Height 1¾ inches*

[See illustration facing page 82]

(BB) KARL CHRISTIAN KANZ *German:* 1758-1818
PORTRAIT OF A LADY. Waist-length figure, in profile to the right, with thick brown tresses dressed with a crimson ribbon; dressed in a simple white gown trimmed with blue satin. Grey brown background. Signed KANZ.
Oval: Height 3 inches

[See illustration facing page 80]

(CC) I. BODEMER *German: fl.* 1800
A GENTLEMAN WEARING A RUFF. Bust-length figure turned right with the head almost full-face, his hair somewhat thin above a high forehead and wearing a slight beard and a dark mustache; around his neck is an Italian ruff of curled muslin over a black doublet. Blue-green background. Signed I. BODEMER, 1799. *Oval: Height 1¾ inches*

[See illustration facing page 82]

(DD) JEAN RODOLPHE GAUTIER *Genevan:* 1764-1820

PORTRAIT OF A LADY. Bust-length portrait, turned three-quarters to the right and looking at the observer; her dark brown hair dressed in thin braids and short curls, with a long slender curl falling over each shoulder; in a white Empire décolleté gown and a mauve satin scarf over her right shoulder. Gray-blue background. Signed GAUTIER. *Circular: Diameter 2⅝ inches*

[See illustration facing page 83]

(EE) JEAN MUSSARD, AFTER NATTIER *Genevan:* 1681-1754

SUMMER. Depicting a young woman at half length and facing left, holding a garland of flowers and with flowers in her powdered hair; dressed in a voluminous lavender and cerulean blue satin robe deeply décolleté; at left an urn with trees and an expanse of sky behind. *Length 3⅛ inches*

[See illustration facing page 80]

(FF) HENRI PERROT *Genevan: XVII Century*

VULCAN AND VENUS. Depicting the bearded, semi-nude Vulcan in orange drapery, seated before his burning forge, receiving from Venus, partly draped in Royal blue, an arrow with a broken point, while Cupid, blindfolded, hovers above them, a crimson drapery to left. Signed PERROT, PINXIT. Retouched. *Height 2¾ inches*

[See illustration facing page 84]

(GG) HENRI PERROT *Genevan: XVII Century*

THE ROMAN CHARITY. Depicting the imprisoned Cimon, an embroidered rose crimson mantle thrown over his right shoulder and in chains, suckling at the breast of Pera in Royal blue drapery, who holds a young child on her lap. At left, a man looks through the barred window. *Oval: Height 3¾ inches*

[See illustration facing page 80]

(HH) ELISABETH TERROUX *Genevan:* 1759-1795

PORTRAIT OF A LADY. Full-face portrait at bust length, her ribbon-tied hair dressed high and falling in curls on her shoulders, her purple gown cut low at the bosom and gathered by a lace fichu. Signed ELISABETH TERROUX FECIT. *Oval: Height 2⅛ inches*

[See illustration facing page 84]

(II) JACQUES THOURON, AFTER BOUCHER *Genevan:* 1749-1789
VULCAN AND VENUS. Depicting Vulcan in crimson drapery to left, seated upon a fur robe before his forge, who hands a sword to the scantily draped figure of Venus to the right, seated upon clouds above her golden orange chariot, and supported by winged amorini. In the background a partly concealed figure with a hammer and a bird amid the rain colored clouds. After the painting in the Louvre. *Oval: Length 5¼ inches*

[See illustration facing page 84]

(JJ) JACQUES THOURON, AFTER GREUZE *Genevan:* 1749-1789
LA CRUCHE CASSÉE. Depicting a young girl with ribbon-tied hair at three-quarter length, facing the observer, and holding a broken jug on her right arm, as she grasps before her the folds of her loosely draped dress in which she carries flowers; in the right background is a fountain with blue sky beyond. After the painting in the Wallace collection, London. *Oval: Height 3⅝ inches*

From the Hamilton Palace Collection

Exhibited at the Paris Salon, 1781

Described in Henri Clouzot, *Miniaturistes sur Email,* 1924, p. 195

[See illustration facing page 82]

(KK) JACQUES THOURON, AFTER BOUCHER *Genevan:* 1749-1789
THE FAVORITE SHEEP. Depicting two young shepherdesses dressed in voluminous rose crimson and lavender gowns, seated on the ground in a wooded landscape; one maiden reclines against the other as she reads from a book; a pet sheep approaches from the right. In the background are other sheep and a vista of distant countryside. After the painting in the Château de Versailles.
Oval: Length 2⅝ inches

[See illustration facing page 80]

(LL) JACQUES THOURON, AFTER FRAGONARD *Genevan:* 1749-1789
THE FOUNTAIN OF LOVE. Depicting at the left, the figures of a youth and a maiden in windswept yellow and lavender draperies, racing toward the Fountain of Love to drink from the goblet extended to them by a crowd of chubby winged amors playing in the cascading water. In the background a leafy branch of a tree and cloudy sky. After the painting in the Wallace collection, London.
Circular: Diameter 2⅝ inches

[See illustration facing page 84]

(MM) JACQUES THOURON, AFTER GREUZE *Genevan: 1749-1789*
THE VOTIVE OFFERING. Depicting a maiden in yellow, blue and crimson draperies worshipping at the statue of a small cupid which has come to life, as she receives from him a wreath of flowers which he is about to place upon her head; turtle doves are seen at the base of the plinth and incense rises in the background among the trees. After the painting in the Wallace collection, London.
Oval: Height 1½ inches

[See illustration facing page 84]

(NN) JACQUES LOUIS DAVID (AFTER) *Genevan: XVIII-XIX Century*
THE FAREWELL OF HECTOR AND ANDROMACHE. Depicting Hector, in tunic and plum-colored mantle and plumed metal helmet, spear in hand, bidding farewell to Andromache garbed in blue and white, as he leaves for war. Standing to the left is a nurse in purple robes holding the infant, Scamandrius, their son; against a background of a tall balustrade with a glimpse of distant landscape beyond to the right. *Oval: Height 4 inches*

[See illustration facing page 84]

(OO) GENEVAN SCHOOL *Early XIX Century*
PORTRAIT OF A LADY. Standing three-quarter-length figure slightly turned to the left and looking at the observer, wearing a close-fitting magenta robe with white fichu and crisply curled ribbon-tied hair falling to her shoulders. Gray-brown background. *Circular: Diameter 2¾ inches*

[See illustration facing page 82]

(PP) GENEVAN SCHOOL *Early XIX Century*
AN UNFORTUNATE MISHAP. Depicting at the left a rearing horse from whose back a young woman in red skirt is falling; a groom in green trousers and yellow coat coming to her aid holds the reins of the horse, while a startled young couple to the right looks on, a spotted dog barking at their feet. In the background a water mill in a landscape and cloudy sky. *Circular: Diameter 2¾ inches*

[See illustration facing page 80]

[NUMBER 213]

213. PAIR RARE LOUIS XV BRONZE DORÉ AND PAINTED IRON SCONCES WITH MEISSEN PORCELAIN FLOWERS *XVIII Century*

1400

In the form of a bowknot with two long pendent tasseled ribbons supporting a tangle of green-painted iron branches with colorful Meissen porcelain blossoms. Ormolu of one stamped R C and crown. *Height 22 inches*

From the Royal Palace of Monga, near Milan

From French & Co., Inc., New York

[See illustration]

[NUMBER 214]

2950

214. RÉGENCE ROCK CRYSTAL CHANDELIER *French, Early XVIII Century*
With three cusped and scrolled supports from which spring numerous cluster formations of globe, rosette and tear lustres, surrounding a central steeple ornament; with six cusped and scrolled arms for lights hung with huge tear and rosette lustres, and fitted for electricity. A few restorations in glass, as usual.
Diameter 25 inches

Collection of Alice de Rothschild, Paris
From French & Co., Inc., New York

[See illustration]

215. LOUIS XV MARQUETRY OVAL BOUDOIR WRITING TABLE

French, XVIII Century

Oval rimmed top with three-quarter pierced gallery, banded in acajou and inlaid in *citronnier* with an oval medallion divided up by a rosetted tile pattern; oval drum body with a writing drawer inlaid with a band of husk motives above a cupboard, the cupboard and remainder of the body, together with the kidney-shaped undershelf, inlaid with a rosetted tile pattern matching the top; on slender cabriole legs. Has plate glass cover.

1400

Height 28½ *inches; width* 18½ *inches*

Collection of Lady Henry

From French & Co., Inc., New York

[See illustration]

1750

216. LOUIS XV ACAJOU MARQUETRY OCCASIONAL TABLE

French, XVIII Century

Serpentine oblong top with three-quarter *bronze doré* rim, valanced frieze with end drawer, on chamfered quadrangular cabriole legs with rococo *bronze doré* knee ornaments and *sabots*. The top beautifully inlaid with a quartered cartouche containing a basket of flowers, the frieze panels with bowknotted floral sprays. Has plate glass cover. *Height 27 inches; width 16¼ inches*

From Edouard Jonas, New York

[See illustration]

217. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETRY
OCCASIONAL TABLE *N. P. Séverin (M. E. 1757); French, XVIII Century*
Serpentine oblong top rimmed in gilded bronze, conforming frieze with single long drawer; on chamfered quadrangular legs; *bronze doré* rococo knee appliqués, *sabots* and bowknotted escutcheon. The top and frieze handsomely cross-banded and paneled with marquetry sprays of flowers and foliage. Stamped under rail N. P. SÉVERIN and illegibly with the name of a second *ébéniste*.

1700

Height 28½ inches; width 25¼ inches

Note: Nicolas Pierre Séverin (1728-1798) was received master in July, 1757; he established himself in the rue Dauphine, where he lived for the rest of his life. His talent for repairing Boulle furniture led to his being employed by the Court, for whom he executed many pieces. See Salverte, ed. 1923, p. 297.

From French & Co., Inc., New York

600-

218. LOUIS XVI CARVED AND LAQUÉ MARQUISE IN BEAUVAIS 'FRAGONARD' TAPESTRY *French, XVIII Century*

Oblong arched back with ribbon carving crested with a bowknot; the back covered in choice tapestry of the period woven with a genre after Fragonard, depicting a family scene with a baby in a cradle and a bearded craftsman leaning over his work-bench to admire the child, the mother in rose drapery preparing to suckle the infant, at the right the grandfather reading a book. Open leaf-scrolled arms with armpads, the seat covered in tapestry woven with an urn of flowers enclosed by *rinceaux,* and surrounded by scattered sprigs of blossoms, on a gray ground, after Salembier; guilloche-carved rails on round fluted and tapering legs. *Laqué* gray. Frame of later date. *Length* 38 *inches*

From French & Co., Inc., New York

900

219. LOUIS XVI HAREWOOD MARQUETRY CENTRE TABLE

French, XVIII Century

Oblong top with three-quarter rim, and banded in acajou and tulipwood, enclosing a 'lacewood' panel inlaid with a row of two brush jars, a ewer, and two flasks filled with flowers; frieze and single end drawer also paneled in harewood and inlaid with rows of utensils; on square tapering legs paneled with stringing and enclosing an incurvate paneled undershelf. Restored.

Height 27½ inches; width 24½ inches

From French & Co., Inc., New York

2850.

220. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETRY
BUREAU À DOS D'ANE *French, XVIII Century*

Narrow oblong top with *bombé* sides and hinged slant front, opening to an interior fitted with a recess and three serpentine-fronted small drawers; shaped skirt scrolling into cabriole legs. Lavishly mounted with handsome *bronze doré* scrolled rims, rococo escutcheons, and infloriated shoulder and knee ornaments, leg rims and leaf-scrolled *sabots*. The exterior is handsomely inlaid with panels of interlaced leaf scrollings in tulipwood, in kingwood cartouches laid out in a tulipwood ground. The piece has been skilfully reconditioned.

Height 34 *inches; width* 31¼ *inches*

From French & Co., Inc., New York

700

[NUMBERS 221 AND 211]

221. LOUIS XV TULIPWOOD MARQUETRY COMMODE

French, XVIII Century

Oblong top with swell front in *rouge de Flandre* marble, three convex long drawers over a valanced apron; on short angular and slightly cabriole legs. In light wood inlaid with herringbone panels, the two lower drawers centring an oval marquetry medallion with a trophy of Music and foliage. Remounted in *bronze doré* with bowknotted escutcheons, circular brasses with wreath handles and foliated panels at the knees, with leaved paw feet.

Height 33¼ *inches; length* 36½ *inches*

From French & Co., Inc., New York

[NUMBER 222]

1200

222. LOUIS XV INLAID KINGWOOD AND ACAJOU LIBRARY TABLE

French, XVIII Century

Shaped oblong top paneled in black leather crossbanded and rimmed in gilded bronze, the frieze and three drawers paneled with a parquetry design in acajou; quadrangular cabriole legs. Refitted with rococo *bronze doré* handles, stile appliqués and *sabots*. The small drawers open by means of secret springs under the rails. Rare in this size. *Height* 29½ *inches; length* 47 *inches*

From French & Co., Inc., New York

[See illustration]

223. Louis XVI Inlaid Tulipwood Desserte, Finely Mounted in Bronze Doré *French, XVIII Century*

Demi-cartouche-shaped top of white tapestry marble, conforming frieze with a long drawer and two hinged quarter-round side drawers over two undershelves with pierced *bronze doré* galleries; quadrangular paneled supports terminating in square tapering legs. The frieze with beautiful *bronze doré* mounts forming an *ajouré* running band of voluted strap scrollings intertwined with laurel leaves and centring a large rosette. *Height* 36½ *inches; length* 5 *feet* 5 *inches*

200

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942

From French & Co., Inc., New York

[See illustration]

224. Louis XV Carved and Laqué Banquette in Flowered Uncut Velvet *French, XVIII Century*

Unusually long bench with top covered in light amber uncut velvet, patterned with bands of floral sprigs in subdued colors; on serpentine rails and eight cabriole legs joined by enclosed stretchers and refinished gray.

Length 6 *feet* 5 *inches*

225

Collection of Lady Ribblesdale, London

From French & Co., Inc., New York

[NUMBER 225]

1412

225. PAIR LOUIS XV TULIPWOOD AND KINGWOOD MARQUETRY ENCOIGNURES *French, XVIII Century*

Quarter-round top of *rouge royale* marble, with bow-shaped front containing a single cupboard, the angles with *bronze doré* rims chiseled with endive leaves and leaf-scrolled *sabots;* apron centred with a deeply valanced lappet with *bronze doré* foliage appliqué. The cupboard is handsomely inlaid with a panel of cube parquetry, overlaid by a large green-tinted cartouche with a marquetry trophy of Music garlanded with flowers, and hung from a bowknot; the incurvate pilasters each with two small panels of cube parquetry enclosing a green-tinted floral cartouche. Carefully reconditioned; one marble top repaired.

Height 36½ *inches; width* 29 *inches*

Note: A companion pair of *encoignures* was in the collection of the late Andrew Mellon, sometime Secretary of the Treasury of the U. S.

Collection of Sir Reginald Cox, London

From French & Co., Inc., New York

[See illustration]

226. LOUIS XV KINGWOOD AND ACAJOU MARQUETRY BUREAU À DOS D'ANE, MOUNTED IN BRONZE DORÉ *French, XVIII Century*

Narrow oblong top with serpentine, slightly *bombé* sides and hinged slant front opening to interior with a shelf surmounting a bank of six serpentine-fronted small drawers, all handsomely paneled in light mahogany bordered in dark kingwood; the front with valanced apron containing three drawers, with shaped *bronze doré* panels and cabriole legs with *bronze doré* shell appliqués at the knees, rims and leaf-scrolled *sabots*. The exterior is also paneled into cartouches of mahogany bordered in kingwood and beautifully inlaid with clusters of flowers and rococo scrollwork, centring upon the slant front a trophy of Music hung from a bowknot. *Height* 39 *inches; width* 33¼ *inches*

1600

From Edouard Jonas, New York and Paris

[See illustration]

[NUMBER 226]

227. LOUIS XIV PALISSANDRE MARQUETRY COMMODORE, MOUNTED IN BRONZE DORÉ *French or Flemish, Late XVII Century*

Oblong top rimmed in bronze, the front with two small and three long drawers paneled as eight, between canted and swelling pilasters, ornamented with *bronze doré* female masks at the shoulders hung with trophies; gilded bronze lion-paw feet. The top is lavishly inlaid in shaded woods with an urn of flowers upon a plinth enclosed between boldly voluted leaf scrollings embellished with masks and smaller urns, the sides with baskets of flowers upon pairs of leaf *rinceaux,* the drawer fronts with grinning masks between floral clusters; the front is richly mounted in gilded bronze with mascaron lock-plates, bail handles hung from pairs of rosettes, and leaf-molded panel borders.

2000

Height 34 inches; length 47¼ inches

From the Hamilton Palace Collection

From French & Co., Inc., New York

228. LOUIS XVI FINELY CARVED AND GILDED CONSOLE

C. M. Magnien (M.E. 1771); French, XVIII Century

Semi-oval top of pink Numidian marble, on frieze beautifully *ajouré* with leaf scrollings centring a carved laureated and garlanded horticultural trophy, the square rosetted dies surmounting round fluted and tapering legs, with collars of acanthus leafage at the knees; two conjoined incurvate stretchers surmounted by a group consisting of a seated dog and sheep, around whom are strewn a crook, faggots and sprays of foliage. Stamped above left front pilaster C. M. MAGNIEN. Marble top repaired. *Height 35 inches; length 58 inches*

Note: Claude-Mathieu Magnien became master in April, 1771, and worked in the rue du Faubourg Saint-Antoine at the sign of the *Nom de Jésus,* executing several pieces for the apartments of the Princesse de Lamballe at Fontainebleau. He survived until the Empire, and is known for his charming commodes, tables, and *poudreuses.* See Salverte, ed. 1923, pp. 208-9.

From French & Co., Inc., New York

[See illustration]

An Important Royal Beauvais Tapestry Salon Suite

229. PAIR RÉGENCE FINELY CARVED BEECHWOOD AND BEAUVAIS TAPESTRY FAUTEUILS *French, XVIII Century*

Cartouche-shaped back richly carved with rococo scrolls and leafage crested by a rose; open rococo-carved and shaped arms with armpads, shell-and leaf-carved valanced rails and cabriole legs. Back, seat and armpads in choice Beauvais silk and wool tapestry of the period, woven with cartouches garlanded with festoons of flowers and bordered with leaf scrollings and blossoms, in an old rose ground; the seats depicting animals of La Fontaine's *Fables,* after J. B. Oudry, the backs Cupid in flight and Cupid forging an arrowhead on an anvil before a furnace. The frames of this and the following two lots are all of later date.

Collection of Vincent Astor, New York

From French & Co., Inc., New York

[See illustration]

10000-

230. PAIR RÉGENCE FINELY CARVED BEECHWOOD AND BEAUVAIS TAPESTRY FAUTEUILS *French, XVIII Century*

En suite with the preceding, the backs depicting Cupid harvesting wheat and grapes.

Collection of Vincent Astor, New York

From French & Co., Inc., New York

231. RÉGENCE FINELY CARVED BEECHWOOD AND BEAUVAIS TAPESTRY CANAPÉ *French, XVIII Century*

En suite with the preceding, the back depicting Cupid seated under a tree weaving a garland of flowers. *Length 56½ inches*

Collection of Vincent Astor, New York

From French & Co., Inc., New York

[See illustration]

[NUMBER 232]

232. LOUIS XV MARQUETRY OCCASIONAL TABLE *French, XVIII Century*
Cartouche-shaped hinged top opening to interior well, serpentine valanced frieze with side drawer, on quadrangular cabriole legs with incurvate undershelf; small *bronze doré* floral appliqués and *sabots,* and scrolled rear rim. Handsomely inlaid, the lid with a cartouche-shaped harewood panel depicting swans swimming in a reeded pond, the inside of the lid with a *citronnier* and ebony medallion silhouette portrait garlanded with tinted leafage, in a fruitwood ground; the frieze and undershelf with harewood panels of flowers. Has plate glass cover. *Height* 28½ *inches; width* 17 *inches*

1350

From Duveen Brothers, Inc., New York

[See illustration]

[NUMBER 233]

1150-

233. LOUIS XV DECORATED BLACK AND GOLD LACQUER COMMODE

French, XVIII Century

Oblong top of gray S. Anne marble with bow-shaped front containing two long drawers; quadrangular cabriole legs. Refitted with *bronze doré* bowknotted circular escutcheons and ring handles with acanthus-leaf appliqués at the shoulders, and leaved paw feet. The exterior is decorated in embossed bronze red and gold lacquer with Chinese figures and pavilions amid trees, on a black ground. Reconstructed, the top drawer refitted with sliding trays.

Height 33 *inches; length* 56 *inches*

Collection of Rita Lydig, New York

From French & Co., Inc., New York

[See illustration]

234. LOUIS XV INLAID ACAJOU AND AMARANTH LIBRARY TABLE, MOUNTED IN BRONZE DORÉ *Pierre Fléchy (M. E. 1756); French, XVIII Century*

Serpentine oblong top paneled in gold-tooled olive black leather and rimmed in *bronze doré;* conforming valanced frieze and three drawers with quartered inlays; quadrangular cabriole legs. Handsomely mounted in *bronze doré* with rococo escutcheons and handles, rocaille work upon the stiles and knees, reaching to the feet, and a beaded rim finishing in a valance and scrolling into the angles of the legs. Stamped underneath P. FLÉCHY M. E.

1800

Height 29½ inches; length 5 feet 2 inches

Note: Pierre Fléchy (1715-c.1770) worked in the rue du Faubourg Saint-Antoine, and became master in 1756; he is known especially for his commodes and *encoignures,* usually of serpentine form and decorated with marquetry. See Salverte, ed. 1923, p. 113.

From French & Co., Inc., New York

[See illustration]

[NUMBERS 234 AND 191]

235. LOUIS XVI ACAJOU MARQUETRY SECRÉTAIRE À ABATTANT

F. Schey (M. E. 1777); French, XVIII Century

Oblong top of Gray S. Anne marble, with chamfered front corners; single long drawer above a fall-front opening to interior shelves and a bank of six small drawers inlaid with a rosetted trellis design on a green-tinted ground, the sides furnished with two silvered metal candle arms; double cupboards below; the canted pilasters stop-fluted, and applied with *bronze doré* rectangular rosettes at the shoulder and foot. The exterior is handsomely inlaid, the frieze and drawer with a rosetted guilloche pattern on a green-tinted band, the sides with a nosegay of flowers, the *abattant* with a drapery festoon surmounting a library table with a vase of flowers, candlestick, books, inkstand etc., the cupboards below with a basket of peonies; *bronze doré* escutcheons. Interior reconditioned. Stamped above right pilaster F. SCHEY M. E.

1500

Height 56 *inches; width* 38½ *inches*

Note: Fidelis Schey passed master in 1777 and became councillor of his Guild in 1783; he resided in the rue du Faubourg Saint-Antoine. In 1786 he executed to the royal order many gaming tables for the Château de Fontainebleau. He died in 1788. See Salverte, ed. 1923, p. 290.

From French & Co., Inc., New York

[See illustration]

236. VERT ANTIQUE MARBLE AND COMPO CONSOLE

French, XVIII Century

Narrow rounded oblong top in green marble, on two green-tinted compo console brackets, the volutes hung with drapery swags.

200

Height 34½ *inches; length* 44 *inches*

Collection of Cécile Sorel, the famous French actress

From French & Co., Inc., New York

237. PAIR PAINTINGS ON GLASS, AFTER BOUCHER

Attributed to Jean Baptiste Leprince, French: 1733/4-1781

Summer: three bathers on the bank of a-stream, before a sculptured fountain, surrounded by a rose, yellow, mauve and white draperies; and Winter: a youth on skates, pushing a young girl in a sleigh across a frozen pond, a mill in the background. Both signed and dated 1779.

750

17¾ x 24¾ *inches*

[NUMBER 235]

NICOLAS LAVREINCE (NICOLAS LAFRENSEN THE YOUNGER) SWEDISH: 1737-1807

238. *LA COMPARAISON.* A discussion between two young women, one seated in a blue chair before a dressing table, dressed in a white *peignoir,* her left hand held before her breast; the other standing, wearing a white and cream yellow gown with large straw hat trimmed with a pink bow and plumes. In the background, an *armoire,* with scarlet and blue-green draperies at left and right respectively. *On copper:* 8½ *x* 6¾ *inches*

1000

Note: The same group at full-length in an interior has been engraved by Janinet after Lavreince. See Pierre Lespinasse, *Lavreince,* 1928, p. 20, plate VIII.

Collection of the Comtesse de Moucheron

From Edouard Jonas, Paris, 1927

Subject engraved by Janinet, 1786

1500

JEAN FREDERIC SCHALL — FRENCH: 1753-1835

239. *JEUNE FEMME DANS UN PARC.* A young girl, depicted at full-length, seated on a park bench, holding a small brown and white lap dog. She wears a shell pink bodice and ivory white dress with fichu. Background of massed foliage, showing at the right the leaning trunk of a tree.

Panel: 7¾ *x* 6¼ *inches*

From Wildenstein & Co., Inc., New York
Collection of James Stillman, New York, 1927
From Edouard Jonas, New York, 1927

[See illustration]

JEAN FREDERIC SCHALL FRENCH: 1753-1835

240. *LA JOLIE VISITEUSE.* A dainty figure, in black and white Marie Antoinette costume with plumed hat, pink slippers, and muff, seated in a salon before a burning hearth; on the mantel a work basket and red book. A cat sits opposite, on a matching blue chair, gazing into the fire. Signed at lower left SCHALL. *Panel:* 13 x 9½ *inches*

7500

Note: A similar composition, varying in the details, was sold at the Georges Petit Galleries, in 1920, with the famous S. Bardac collection.

From Edouard Jonas, Paris, 1927

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 59

HUBERT ROBERT FRENCH: 1733-1808

241. *LES LAVANDIERES*. The ruins of a temple with stone arches outlined against a vivid blue sky, a glimpse of wooded landscape seen through the arch at the right; two women lean against an iron railing, dropping linen to washerwomen standing by a fountain in the court below. At the left, three figures beside a statue placed in a niche; a dog in the right foreground. Signed on a piece of fallen masonry at lower left H. ROBERT, and dated 1799. 12¾ x 9½ *inches*

Collection of Albert Lehmann, Paris, 1910, no. 215

From Edouard Jonas, Paris, 1927

FRANS VAN MIERIS THE ELDER DUTCH: 1635-1681

242. *PORTRAIT OF A LADY IN AN INTERIOR.* A young woman, in mauve and rose shot-silk gown with lace-edged white partlet and undersleeves, white fichu and pinafore, holding a black wrap, her hands crossed in front of her. Black and gold ribbons ornament her bodice and smooth brown hair. She is seen at half-length, standing slightly to the right. In the background, steps and an arched entrance at the left leading to a second room. Signed at lower left, F. VAN MIERIS, and dated 1673. *Arched panel:* 9 x 6¾ *inches*

Collection of N. Nieuhoff, Amsterdam, 1777, no. 121

Collection of J. Tak, Zoeterwoude, 1781, no. 10

Collection of F. X. de Burtin, Brussels, 1819, no. 103

3300 Collection of Sir Anthony Rothschild, Bart, London, 1842

Collection of the Hon Mrs Yorke, London, 1927, no. 34

From Edouard Jonas, Paris, 1929

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters,* Supplement, 1842, Vol. IX, p. 51, no. 56

Described in C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der Hervorragendsten Hollaendischen Maler des XVII Jahrhunderts,* 1928 Vol. X, p. 87, no. 323

[See illustration]

[NUMBER 242]

SCHOOL OF ROMAGNA XVI CENTURY

243. *PRESENTATION OF CHRIST IN THE TEMPLE.* The Holy Family at the left, with the Virgin in rose gown and green cloak presenting the Child to the priest standing on a dais at centre, in gold and green dalmatic; at the right, two figures, one of a woman in scarlet and white robes. Gray architectural background, with columns and wall hung with swags of fruit. Dated on pedestal 1515. *Cradled panel:* 15¾ x 12¾ *inches*

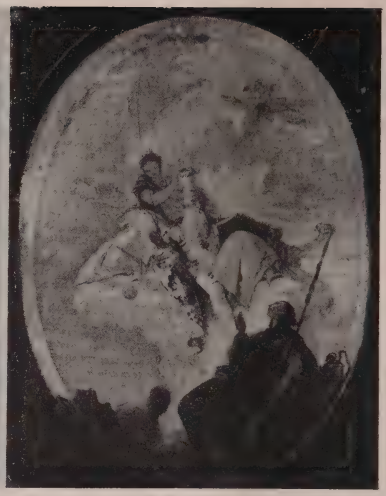
500

Note: Dr Richard Offner, in an authentication dated New York, November 1, 1944, which accompanies the above painting, writes as follows: "The small and attractive *Presentation of Christ in the Temple* that bears the date 1515, is very interesting for the rarity of the school responsible for its painting. This school was situated in the Romagna of which Rimini was the chief centre. The presentation shows a mingling of influences derived from Melozzo da Forlí, from Raphael, and from Giorgione."

From the Palazzo Gerini, Florence

[See illustration]

[NUMBER 243]



[NUMBER 244]

1800

GIOVANNI BATTISTA TIEPOLO VENETIAN: 1696-1770

244. *SKETCHES FOR A CEILING: PAIR PAINTINGS.* The course of the sun, represented by a nude figure in brown and scarlet draperies, supported upon clouds with three cherubs at her side, and the winged figure of Time holding a white drapery above her head; and the apotheosis of a Prince, two figures in the foreground. Winged amorini in the skies. *Ovals:* 20 *x* 15 *inches*

Collection of Georges Hoentschel, Paris, 1919, nos. 29 and 30, illustrated in the catalogue

From French & Co., Inc., New York, 1927

2000-

HUBERT ROBERT FRENCH: 1733-1808

245. *LES CASCATELLES DE TIVOLI.* Ruins crowning a high rocky precipice, with the arches of an old aqueduct glimpsed at the left, and a waterfall descending to the river which crosses the foreground, the water rising in spray behind jagged rocks. Two boys at the right are dragging a tree toward the river bank; in the foreground, on the shore at left, a man in a red cloak is conversing with a group of peasant girls, a youth fishing at centre.

Oval: 17½ x 21½ *inches*

Note: A painting of this scene by Robert with differing groups of figures, from the Tritat collection, was shown at the Museé de l'Orangerie in 1933 in the Hubert Robert Exposition. Another painting of this subject, painted for the Marquise de-Langeac, was included in the Salon of 1769 (no. 91) which may be identical with the above painting.

Collection of Albert Lehmann, Paris, 1910, no. 214, illustrated in the catalogue

From Edouard Jonas, Paris, 1927

Exposition d'Art Français du XVIIIe Siecle, Berlin, 1910

Exposition Retrospective, Ghent, 1913

HENRI NICOLAS VANGORP FRENCH: 1756-1819

246. *POLICHINELLE.* A fair-haired child reaching eagerly for a new doll his mother holds up to view; the latter in rose and white gown with green sash, the boy in amber yellow satin costume. A poodle runs beside them to the right. Signed at lower left VANGORP, *p.x.* *Panel:* 16 *x* 12½ *inches*

3500

Exhibited at the Paris Salon, 1796

Collection of Comtesse d'Hautpoul

From Edouard Jonas, Paris, 1927

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 60

3600

NICOLAS LAVREINCE (NICOLAS LAFRENSEN THE YOUNGER) SWEDISH: 1737-1807

247. *LE BILLET DOUX.* A paneled interior, before a mantel and high arched mirror; a harpsichord, harp and violincello at the right, with sheets of music on the floor. A lady in yellow gown with white shawl is seated at the left, reading through an eyeglass, a youth in blue vivaciously holding her attention, while the maiden seated opposite reaches for a lovenote. 21¾ *x* 18¼ *inches*

Note: Other examples of this composition exist, one from the collection of Baron Edmond de Rothschild.

Collection of Edmond Veil-Picard, Paris

From Edouard Jonas, Paris, 1927

Compare Pierre Lespinasse, *Lavreince,* 1928, p. 20 plate IX

Subject engraved by N. Delaunay

FRANCOIS BOUCHER FRENCH: 1703-1770

248. *LE JOUEUR DE FLAGEOLET.* A shepherdess, in gray and mauve gown, seated at the base of a sculptured monument, holding a wreath of flowers, a basket of flowers placed on the ledge at right. At her side is a youth, in mauve and scarlet, in profile, playing a lute. A brown and white dog looks up at her from the left. Landscape background with trees in full foliage.

4500

Gouache on parchment, oval: 14½ *x* 12 *inches*

Note: A similar composition in oils, painted by Boucher in 1766, was originally in the collection of the Comte du Barry (1774); see Haldane Macfall, *Boucher,* 1918, p. 128.

Collection of Sir Richard Wallace, Hertford House, London

Collection of Sir John Murray-Scott, London

Collection of Edmond Veil-Picard, Paris

From Edouard Jonas, Paris, 1927

MARIE LOUISE ELIZABETH VIGEE-LEBRUN FRENCH: 1755-1842

249. *LA FILLETTE AUX CERISES (MLLE DE LA BRICHE)*. A child at half-length to half-left, looking towards the observer, holding a branch of cherries in her apron. She wears a white frock with low neck edged with pleated ruffles, and blue sash; blue ribbon and flower in her brown hair. Shaded gray background. Signed at lower right, M. ELIth LEBRUN, *and dated* 1787.

Oval: 23½ *x* 19½ *inches*

Note: Believed to be the portrait exhibited at the Paris Salon in 1787 (no. 101) of Mlle Caroline de La Briche, who became the Comtesse Molé. Another portrait of her by Vigée-LeBrun was in the collection of the Duc de Noailles.

From Edouard Jonas, Paris, 1927

Collection of Albert Lehmann, Paris, 1925, no. 221, illustrated in the catalogue

JEAN ANTOINE WATTEAU FRENCH: 1684-1721

250. *THE MUSICIAN.* Full-length figure, before a poetic russet landscape dimly discernible beneath a billowy sky, of a youth in green and fawn slashed costume with white ruffs at neck and wrists; he stands playing his guitar, with head turned to the left. *Oval panel:* 9 x 7¼ *inches*

Note: The same figure appears in Watteau's famous painting *Le Lorgneur* in the Schubart collection, Munich, and in the painting in the Wertheimer collection, London. See E. H. Zimmerman, *Watteau* (*Klassiker der Kunst*), 1912, pp. 123 and 136.

Collection of Camille Groult, Paris

From Wildenstein & Co., Inc., New York, 1928

Collection of Mrs Benjamin Stern, New York, 1934

Exhibition of French Painting, California Palace of the Legion of Honor, San Francisco, 1934, no. 59

Exhibition of Masterpieces of Art, New York World's Fair, 1939, no. 409

8100

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 69

Described in Walter Heil, *Catalogue of the Exhibition of French Painting,* (California Palace of the Legion of Honor), 1934, p. 43, no. 59

Described and illustrated in *The Connoisseur,* April 1934, p. 275

Described in Geo. Henry McCall, *Catalogue of European Paintings and Sculpture from 1300-1800,* ed'd by Dr W. R. Valentiner, 1939, p. 201, no. 409

[NUMBER 250]

FRANCOIS BOUCHER FRENCH: 1703-1770

M.M.A.

251. *THE MESSENGER OF LOVE.* A youthful shepherd, attaching a letter to a dove; dressed in blue, gray and white costume; seated on a river bank before a thatched shed at the left. Arched leafy branches of trees form a canopy framing a view of the river and blue sky. At his side are bagpipes and a scarlet cloak, a brown and white dog at his feet; at the right, two sheep. Signed at lower right F. BOUCHER, and dated 1765. *Oval:* 12¾ *x* 10½ *inches*

Note: Painted in 1765, the year in which Boucher became court painter, when he gained the patronage of Madame de Pompadour, and which was followed by the most brilliant years of his career. He died in 1770.

Collection of Sir Anthony Rothschild, Bart, London

Collection of the Hon Mrs Yorke, London, 1927, no. 26, illustrated in the catalogue

Collection of Lady Battersea

14500

From Wildenstein & Co., Inc., New York, 1928

Exhibition of Masterpieces of Art, New York World's Fair, 1939, no. 22

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 2

Illustrated in color in *International Studio,* April 1928, vol. 89, p. 37

Described in Geo. H. McCall, *Catalogue of European Paintings and Sculpture From* 1300-1800, ed. by Dr W. R. Valentiner, 1939 (New York World's Fair), p. 12, no. 22

[See illustration]

[NUMBER 251]

FRANCOIS HUBERT DROUAIS FRENCH: 1727-1775

252. *YOUNG GIRL WITH BASKET OF FLOWERS.* A child in pink frock with striped transparent white sleeves tied with a blue ribbon, and wearing a pearl bracelet; her hair slightly powdered and bound with a pink bandeau. Seen at half-length to half-left, leaning against an embankment, and looking toward the observer, smiling; selecting a nosegay from a basket of garden flowers before her. Background of cloudy blue sky and landscape. Signed at lower right F. H. DROUAIS, and dated 1772. *Oval:* 23¾ x 19½ *inches*

Collection of Madame de Polès, Paris

From Edouard Jonas, Paris, 1927

12500

Exhibition of French Painting, California Palace of the Legion of Honor, San Francisco, 1934, no. 26

Special Loan Exhibition of French Eighteenth Century Paintings and Sculpture, Metropolitan Museum of Art, New York, 1935-6

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 12

Described and illustrated in Walter Heil, *Catalogue of the Exhibition of French Painting* (California Palace of the Legion of Honor), 1934, p. 36, no. 26 and illustration

[See illustration]

[NUMBER 252]

JEAN HONORE FRAGONARD FRENCH: 1732-1806

253. *MLLE MARIE MADELEINE GUIMARD.* Portraying a young woman, at half length, looking into a mirror held in both hands; her fair hair dressed with pink roses, which fall in garlands over her bare shoulders. She wears a white robe with yellow scarf. A strong light entering from upper right lights her features and neck. Luminous sky blue background, deepening in color at the left. *Oval: 29 x 24 inches*

Marie Madeleine Guimard (1743-1816), celebrated French dancer, for twenty-five years the star of the *Opéra,* was the rage of Paris. She made herself even more famous by her love affairs, especially by her long romance with the Prince de Soubise. She retired in 1789; and married Jean Etienne Despréaux, noted playwright.

This prodigal and eccentric dancer was one of Fragonard's chief patrons, for whom he created a series of masterpieces for the decoration of her splendid residence built by Ledoux in the Chaussée d'Antin, known as the Temple of Terpsichore, where the above portrait hung. For the story of the artist's relation with his famous sitter, see Lady Dilke and Portalis, *vide infra.*

17000

Collection of Mlle Guimard, Paris

Collection of Sir Hugh Lane, Dublin

Collection of Robert O'Neil, Esq.

From Wildenstein & Co., Inc., New York, 1928

Exhibition of Masterpieces of Art, New York World's Fair, 1939, no. 121

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 19

Five Centuries of Ballet, 1575-1944, Loan Exhibition for the Benefit of the French Hospital, Wildenstein Galleries, New York, 1944, no. 112, illustrated in the catalogue (fig. 12)

See Baron Roger Portalis, *Honoré Fragonard, Sa Vie et Son Oeuvre,* 1889, pp. 85-93

See Lady Dilke, *French Painters of the XVIIIth Century,* 1899, pp. 63-65

See Haldane Macfall, *The French Genius,* 1911, pp. 231-232

Described in Geo. H. McCall, *Catalogue of European Paintings and Sculpture From* 1300-1800, ed. by Dr W. R. Valentiner, 1939 (New York World's Fair), p. 61, no. 121

[See illustration]

[NUMBER 253]

PIETER DE HOOCH DUTCH: 1632-1681

254. *THE MUSIC PARTY.* A handsomely furnished interior with tiled floor, an open door at the left leading to other rooms. Two ladies play the guitar. One standing with her back to the observer wears an ivory white silk dress; the other, in yellow gown with pink petticoat, is seated holding an open music book on her knees. Behind her stands a cavalier in black, with a wine glass, placing a straw-covered wine bottle on a table draped with an oriental carpet; a half-peeled lemon is placed upon a tray. Behind the table, in shadow, a couple is singing a duet. A high arched entrance at the right looks out upon a canal and sunlit quay with a wagon and four horses drawn up before a row of town buildings. Signed over the door P. D. HOOCH *fecit.* 36½ x 43¼ *inches*

Collection of the Abbé Gevigny, Paris, 1779

Collection of Marquis de Salamanca, Paris, 1867, no. 92

Collection of the Dowager Duchess of Richelieu, Princess of Monaco

8000

From Edouard Jonas, New York, 1927

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, etc.,* 1833, vol. IV, p. 221, no. 7

Described in Henry Havard, *L'Art et Les Artistes Hollandais,* 1880, Vol. III, p. 120

Recorded in C. Hofstede de Groot, *Pieter de Hoogh,* Oud Holland, 1892, p. 188

Described in C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Based on the Work of John Smith,* 1908, vol. I, p. 520, no. 166

Described and illustrated in Clotilde Brière-Misme, *Tableaux Inédits ou Peu Connus de Pieter de Hooch,* 1927, p. 279 (entitled *La Partie de Musique*)

Described and illustrated in Wilhelm R. Valentiner, *Pieter de Hooch,* n.d., p. 286, illus'd. p. 152

[See illustration]

[NUMBER 254]

JEAN HONORE FRAGONARD FRENCH: 1732-1806

255. *LE CHEVALIER DE BILLAUT.* Portrait of a young man at waist-length, seated to half-left with his arm over the back of his chair, and looking toward the observer. Wearing an ivory white and buff coat with light green waistcoat, white collar open at the neck, powdered and curled periwig tied with a flat black bow; amber brown chair. Neutral gray-green background.

21¾ x 18¼ *inches*

Note: An old label, accepted as authentic by Nolhac *(v. infra)*, is pasted on the back of the stretcher, and reads: *"Portrait du Chevalier de Billaut, lieutenant au regiment de Malwil, chevalier de St. Louis; peint par Fragonard, à M le Comte Guérin."*

Collection of Comte Guérin

Collection of Vicomte Gabriel Chabut

Collection of J. Lassalle, Paris, 1901, no. 13, illustrated in the catalogue

Collection of S. J. Frank, New York, 1916

12000 From Duveen Bros., New York

Collection of William Salomon, New York, 1928, no. 770

Exposition des Portraits Historiques, Paris, 1878

Special Loan Exhibition of French Eighteenth Century Paintings and Sculpture, Metropolitan Museum of Art, New York, 1935-6

Recorded in Baron Roger Portalis, *Honoré Fragonard, Sa Vie et Son Oeuvre,* 1889, p. 272

Described in Pierre de Nolhac, *J. H. Fragonard,* 1906, p. 110

[See illustration]

[NUMBER 255]

A set of Four Paintings by Hubert Robert Representing Scenes of Rome and Tivoli, Painted in 1795 while Robert was Director of the Louvre

HUBERT ROBERT FRENCH: 1733-1808

256. *TEMPLE OF THE SIBYL (TIVOLI).* The ruins of a circular Roman temple covered with a thatch roof and used as a peasant abode, a woman standing before the remains of the sculptured doorway, leaning on a crudely erected balustrade, beside a kettle on an open fire; a double flight of steps leads to the river bank, where four women are fetching water, and washing linen. A dog runs across pieces of fallen masonry on the near bank of the stream. Trees at right and left; billowy cumulus sky. Signed at lower centre H. ROBERT, and dated 1795. *32 x 25¾ inches*

Note: Inherited by Comte de la Beraudière from Comte de Nansouty (*v.i.*), who resided at the ancien Hotel de la Beraudière (then known as the Hotel Dangeau) under the Empire.

7000

Collection of Lieutenant General Comte Legendre d'Onzembray, Chateau de Villemereuil, Aube

Collection of Etienne Marie Antoine Champion, Comte de Nansouty, Paris

Collection of Comte de la Beraudière, Paris

From Edouard Jonas, Paris, 1928

Loan Exhibition of French and English Art Treasures of the Eighteenth Century, in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 51

[See illustration]

HUBERT ROBERT FRENCH: 1733-1808

257. *CASCADES NEAR ROME: CASTLE OF PONTE LUGANO.* A waterfall rushing beneath the arches of a ruined aqueduct, bending trees at the right, the turreted walls of a castle crowning the steep bank. Figures are grouped on the shore in the foreground, a man in a red jacket lying on a ledge of rock, and two children gaze down at the water from the aqueduct. High mountains in the distance beneath a vivid blue sky. Signed at lower right H. ROBERT, and dated 1795. *32 x 25½ inches*

7000

See note and pedigree to the preceding.

[See illustration]

[NUMBER 257]

[NUMBER 256]

HUBERT ROBERT FRENCH: 1733-1808

258. *CASCADES OF TIVOLI, NEAR ROME: CASTLE OF MONTE AVENTINO.* Two washerwomen, one in a red skirt, on a point of land in the foreground, washing linen in the river, another approaching with a basket on her head, leading a child by the hand. In the background, the ramparts of a castle, with figures on the parapet overlooking a view of the falls. Two figures drawing a boat appear on the opposite shore, others before the steps of an abode bordering the water. 32 x 25¾ *inches*

5200—

See note and pedigree to catalogue no. 256.

[See illustration]

HUBERT ROBERT FRENCH: 1733-1808

259. *A VILLA IN A PARK NEAR ROME.* The ruins of a villa, with sculpture adorning niches, and an urn and statues of lions flanking the steps; at the right, the obelisk of the Piazza of S. John Lateran. Two women, in scarlet and white costumes, one with two children, appear on the steps before the entrance; others are fetching water at a fountain. Wooded background, with a vista seen through the trees, and figures upon a path. 32 x 25¾ *inches*

5200

See note and pedigree to catalogue no. 256.

[See illustration]

[NUMBER 259]

[NUMBER 258]

DAVID TENIERS THE YOUNGER FLEMISH: 1610-1690

260. *THE PRODIGAL SON.* Festive scene in an interior lighted by a high casement window at the left. At centre, three figures seated at a table: a youth finely dressed in purple velvet doublet, clasping the hand of a young woman in a white wrap, and a woman in black and turquoise blue gown sitting with her back to the observer looking towards two musicians playing a violin and a flute. At the left; a page is pouring wine; at the right, a smiling woman carrying a hot dish, and a begging dog. A scene outdoors, through the open door, depicts a boy thief chased away by an irate woman, a man pouring water on his head from a second-story window. In the foreground, a table with still life, a monkey in a striped red, yellow and green costume, chained to a ball; a plumed cavalier hat, red coat and sword thrown on a chair at right. Signed at lower left D. TENIERS *ft.*

7500

Copper, mounted on a cradled board: 22¾ *x* 30¾ *inches*

Note: The above painting is one of those which was taken from the Royal collection at Madrid during the Wars of the Empire, and sold by the government. The same group of figures at table has been used again by the artist in the painting in the Louvre, *The Prodigal Son at Table with Courtesans,* the scene taking place at the door of a hostelry.

Smith *(v. infra,* Vol. III) writes of the present painting: "This picture is of matchless beauty, both in execution and brilliancy of color."

Painted about 1640

From the Escorial, Madrid

Collection of General Sebastian, 1816

Collection of Chevalier Sebastien Erard, Paris, 1832, no. 142

Collection of Robert White, Esq., London, 1833

Collection of John Webb, Esq., London, 1853

Collection of Davis MacIntosh, Esq., London, 1857, no. 64

Collection of Joseph Eugène Schneider, Paris, 1876, no. 37, engraved in the catalogue

Collection of Charles E. Newton, Esq., 1870

Collection of Prince Paul Demidoff, San Donato, 1880, no. 1119, engraved in the catalogue

Collection of Sir Anthony Rothschild, Bart, London

[*Continued*—

[NUMBER 260]

Number 260—Concluded]

Collection of the Hon Mrs Yorke, London, 1927, no. 38, illustrated in the catalogue

From Edouard Jonas, Paris, 1928

Exhibited at the Derby Art Gallery, London, 1870

Exhibition of Masterpieces of Art, New York World's Fair, 1939, no. 366

See W. Buchanan, Esq., *Memoirs of Painting,* 1824, Vol. II, p. 263

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters, etc.,* 1831, vol. III, p. 307, no. 172; and Supplement, 1842, vol. IX, p. 427, no. 68

Described in Charles Blanc, *Le Trésor de La Curiosité,* 1858, p. 396

Described in Charles Blanc, *La Galerie de Tableaux de M Schneider,* introduction to the Catalogue of the Paintings, etc., in the collection of M Schneider, 1876, p. 13

Described in Paul de Saint-Victor, Introduction to the Catalogue of the Paintings, etc., in the collection of M Schneider, 1876, p. 35-6

Described and engraved in Charles Blanc, *Une Visite à San Donato,* Gazette des Beaux-Arts, 1877, vol. II, p. 417-8, engraved opp. p. 418

Described and illustrated in the *Catalogue, Palais de San Donato,* 1880, p. 244-245, no. 1119, engraving opposite p. 244

Described in Geo. H. McCall, *Catalogue of European Paintings and Sculpture From* 1300-1800, ed. by Dr W. R. Valentiner, 1939 (New York World's Fair), p. 178, no. 366

Engraved by A. Lalauze, c. 1876

Engraved by Jules Jacquemart, 1877

[See illustration on the preceding page]

FERDINAND BOL — DUTCH: 1616-1680

261. *YOUNG GIRL CARRYING A CASKET OF FRUIT.* A young girl, in rose red gown with white undersleeves and partlet open at the neck, wearing a strand of pearls, and a flowered wreath binding her hair. A saffron scarf trails from her left shoulder, and she carries a bowl of fruit supported in both hands. Landscape background with a tree at the right. Signed at lower right F. BOL, and dated 1657. *31½ x 26 inches*

7000

[*Continued*—

Number 261—*Concluded*]

Note: A gold-tooled leather-bound brochure accompanies the painting.

Collection of Robert Ludgate, Esq., London, 1835

From the Bunbury Collection, Barton Hall, Suffolk

From Scott & Fowles, New York

Collection of Miss Mary Hanna, Cincinnati

From M. Knoedler & Co., Inc., New York, 1929

Recorded in Dr Alfred von Wurzbach, *Niederlandisches Kunstler-Lexikon*, 1906, vol. I, p. 128

Engraved by Edward Smith

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

262. *HUGH HOPE, ESQ.* Waist-length portrait of a young man, to half-left, looking towards the observer; wearing a brown coat with velvet collar, buff yellow waistcoat, white stock and pleated jabot. Before a dark background, with a strong light entering from upper left. 30 x 25 *inches*

Note: Hugh Hope (1782-1823) was the second son of Sir Archibald Hope, 9th Bart, and his second wife, Elizabeth, daughter of John Patoun, of Inveresk. He served in the Bengal Civil Service. Married in 1819, Isabella Gray, daughter of Aeneas Mackay, of Scotston. His father, Sir Archibald Hope, purchased the estates of Pinkie in 1778, from the Marquess of Tweeddale.

A gold-tooled leather-bound brochure accompanies the painting.

Painted about 1810

Collection of Sir Alexander Hope, Bart, Pinkie House, Midlothian

Collection of the Hon Lady Hope, Pinkie House, Midlothian, 1928, no. 73, illustrated in the catalogue

4100 From M. Knoedler & Co., Inc., New York, 1928

Exhibition of Eighteenth Century English Painting, Fogg Art Museum, Harvard University, Cambridge, 1930, no. 63

Described in Sir Walter Armstrong, *Sir Henry Raeburn,* 1901, p. 105

Recorded in James Greig, *Sir Henry Raeburn,* 1911, no. 49

[See illustration]

[NUMBER 262]

JOHN HOPPNER, R.A. BRITISH: 1758-1810

263. *CAPTAIN CHARLES HOPE, R.N.* Portrait of a naval officer, at waist-length, looking to half-right, wearing a double-breasted green uniform coat with gold-braided wide white facings and brass buttons, white stock and jabot, and powdered tie-wig. Background of cloudy evening sky.

30 x 24¾ inches

Charles Hope (d. 1808) was the fourth son of the Hon Charles Hope-Vere of Craigie Hall, Linlithgow, and his second wife, Anne Vane, eldest daughter of Henry, 1st Earl of Darlington, and grandson of Charles Hope, 1st Earl of Hopetoun. He entered the Royal Navy, and at the time of his death was Commissioner of Chatham Dockyard. He married Susan Anne, daughter of Admiral Sawyer, who died 10th July, 1802. He died suddenly while on a visit to the Lord Chief Justice Clerk at Granton, near Edinburgh, 10th September, 1808, the cause of his death being gout in the stomach, following an evening "spent with considerable hilarity," as quaintly recorded in the Gentleman's Magazine for that month. Capt Charles Hope's chief claim to fame is that he was the father of Admiral Sir Henry Hope, best remembered for his capture of the American 'President' off Sandy Hook while in command of 'Endymion,' in 1815. Capt Hope's elder brother, Col Henry Hope, was the first Lieutenant Governor of Canada. See brochure, bound in leather, which accompanies the painting.

3700

Collection of Frederick Joselyn Hope, Esq., great-grandson of the sitter

From M. Knoedler & Co., Inc., New York

[See illustration]

MARCO RICCI VENETIAN: 1676-1729

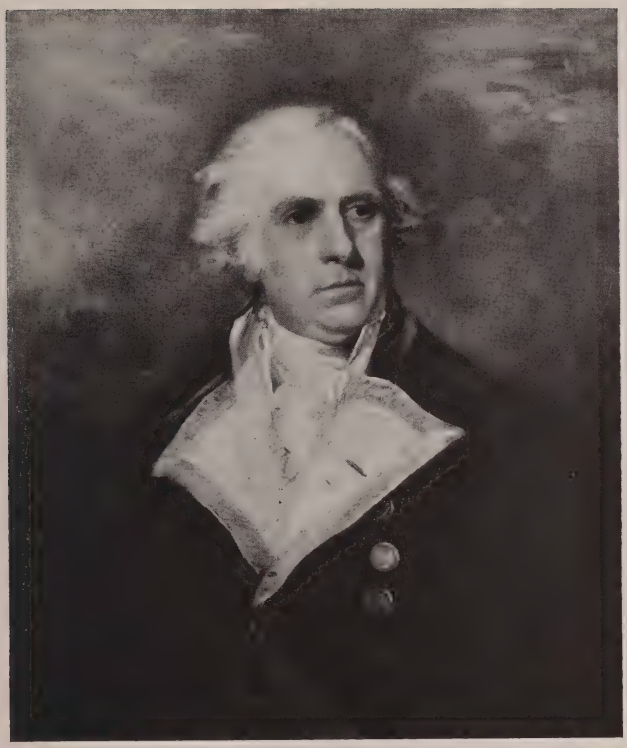
264. *HARBOR SCENE.* View of an Italian harbor, with shipping on the blue water, and the houses of a town along the farther shore; equestrian figures in the foreground at the right, before the tents of a military encampment and the ruins of a Roman arch. 14 x 22 *inches*

310

From Lenygon and Morant, New York

Collection of William Salomon, New York, 1928

From French & Co., Inc., New York



[NUMBER 263]

TAPESTRIES

265. RARE GOBELINS TAPESTRY PORTRAIT OF KING LOUIS XV,
AFTER CARLE VAN LOO *Circa* 1765

Bust portrait with head to half-right, in scarlet costume, steel cuirass, and blue cloak brocaded with golden fleurs de lis; wearing the blue sash of the Saint Esprit and around his neck the emblem and scarlet ribbon of the Golden Fleece; sky blue background. In gilded frame. *Oval:* 25 x 21½ *inches*

975

Note: This tapestry is one of a scarce series of portraits executed for the royal family by Carle Van Loo (1705-1756); it is believed that this is the only tapestry portrait of Louis XV in a private collection, the only other ones known to us being in the Royal Swedish collection and in the Chambre de Commerce, Bordeaux. The portrait decorated the suite occupied by the late Queen Marie of Roumania on her visit to New York in 1926.

From Seligmann, Paris

From French & Co., Inc., New York

Exhibited at the Museum of Fine Arts, San Francisco, Cal.

Loan Exhibition of French and English Art Treasures of the Eighteenth Century in Aid of the American Women's Voluntary Services, Parke-Bernet Galleries, New York, 1942, no. 235

[See illustration]

[NUMBER 265]

266. BRUSSELS TENIERS TAPESTRY *Pieter van den Hecke, circa* 1740

THE POULTRY MARKET. Before a stone gateway through which a woman is passing, carrying a tray on her head, is a group of vendors displaying poultry on benches and barrels, while two housewives chaffer with them; in the left foreground a youth in a crimson doublet is holding a live hen, his dog guarding the stock of poultry; in the distance a glimpse of wooded landscape. Shaded russet frame border with foliated cartouches at the corners. Brussels mark B B and shield, and signature PVD HECKE in lower right field. *About twelve inches of the tapestry have been turned under and can be had as extra height.*

600

9 feet x 5 feet 7 inches

Note: Pieter Van den Hecke (fl. 1740-50) was one of the last members of the famous Brussels family of weavers; he was the brother of Franz Van den Hecke and the son of Jan Franz Van den Hecke, and is notable for his Teniers tapestries. The present subject is not common; Marillier *(vide infra)* records a set in the mansion of Uppark near Petersfield, Hants. and illustrates a more complete version of the present subject, introducing an extensive landscape prospect at the right.

From French & Co., Inc., New York

See H. C. Marillier, *Handbook to the Teniers Tapestries,* 1932, p. 44 and pl. 31

[See illustration]

[NUMBER 266]

267. LILLE TENIERS TAPESTRY, BY GUILLAUME WERNIERS *Circa* 1700

THE GAME OF NINEPINS. In the central foreground, the ninepins are set up, a youthful peasant kneeling down beside them, trying out the ball; at left and right are boors conversing, smoking and drinking, a man leaning over the back of the chair talking to a young mother with a child at the left, and a woman servant about to draw wine from a cask at the right, while men stand under the lych-gate of the tavern. In the distance, an extensive prospect of wooded country, with a farm wagon drawn by three horses in the central clearing in front of a large mansion. Beautiful narrow border in ecru and wine red, woven with masses of apples, pears and peaches, pomegranates, cherries and grapes, and naturalistic flowers and leafage. The tapestry is rich in coloring and profusely highlighted in silk. 8 *feet* 4 *inches* x 13 *feet* 6 *inches*

900

Note: This interesting genre subject has been found in Lille tapestries bearing the signature G. WERNIERS; examples were in the collections of the late Basil Dighton and in the LeRoy White sale in New York in 1934; the present subject, in a less complete version, is illustrated by Marillier *(vide infra)*.

Guillaume Werniers came from Brussels and joined the atelier of his father-in-law, Jan de Melter, established at Lille since 1688, and conducted the factory after the death of the latter in 1698; after his own death in 1738, the manufactory was carried on by his widow. The unusual richness of the border shows the influence of Brussels.

See H. C. Marillier, *Handbook to the Teniers Tapestries,* 1932, p. 79 and pl. 52b

From French & Co., Inc., New York

[See illustration]

[NUMBER 267]

[NUMBER 268]

268. PAIR HAMBURG SILK-WOVEN TAPESTRY PANELS *Circa* 1610

Beautifully woven with medallions depicting scenes from the story of Joseph and his brethren within a garland of roses, tulips and carnations, hydrangeas and other flowers in naturalistic colors with green laurel leafage, on a dark bluish green ground; in the finest wools, enriched with silk. Framed.

600

20½ *x* 21 *inches*

Collection of Senator William A. Clark, New York
From French & Co., Inc., New York

[See illustration]

275

269. Fine Persian Silk Rug
Small square rug with celadon ground centring a pomegranate-form medallion garlanded with tiny red blossoms, and framed with a series of small floral wreaths; pale green border of bronze-colored leaf scrollings in the French taste, with small celadon corner dies; heavy knotted silk fringes. A rug of extreme fineness of weave, about 700 knots to the square inch. 4 *feet* 8 *inches square*
From French & Co., Inc., New York

1275 [See illustration]

270. Fine Persian Silk Rug
Similar to the preceding.
From French & Co., Inc., New York

ORIENTAL RUGS

271. ISPAHAN RUG *Eastern Persia, XVI Century*

Beautiful rose crimson field with a symmetrical allover design of scrolling creepers bearing lotus palmettes of various conventionalized forms interspersed with Mongolian 'cloud' bands and 'jeweled' with tiny blossoms in subdued colors. Deep metallic green border woven with a triple chain of small crimson, sky blue, orange, yellow, green and gray cartouches, infloriated with palmettes and cloud bands. Repaired; end restored. 6 *feet* 11 *inches x* 4 *feet* 11 *inches*

675

Collection V. & C. Benguait, New York

From French & Co., Inc., New York

1500

272. 'POLONAISE' SILK RUG *Persian, circa* 1625

Beautiful apple green field fluctuating to the color of jade, with a central cruciform cluster of old gold lotus palmettes of spatula-form, repeated in demi-clusters at the edge of the field, the whole linked up by scrolling old gold lotus vines. Simple reciprocal trefoil border counterchanged in fawn and pale silver, the trefoils outlined in blue; old gold floral guards. Minor repairs, as usual.

6 feet 11 inches x 4 feet 7 inches

From Kouchakji Frères, New York

Collection of Judge Elbert H. Gary, New York, 1928

Collection of Joseph A. Moore, Esq., New York

273. ISPAHAN RUG *Eastern Persia, circa* 1600

Rose crimson field with a symmetrically disposed design of pairs of lotus and leaf palmettes in light and dark blue, pistache green, tan, olive and ivory, with supporting U-shaped cloud bands; deep greenish blue border woven with a series of large lotus and leaf palmettes of the field type interlinked by angular creepers, between narrow floral guards; one end guard restored. Some careful repairs, as usual. 6 *feet* 7 *inches* x 4 *feet* 6 *inches*

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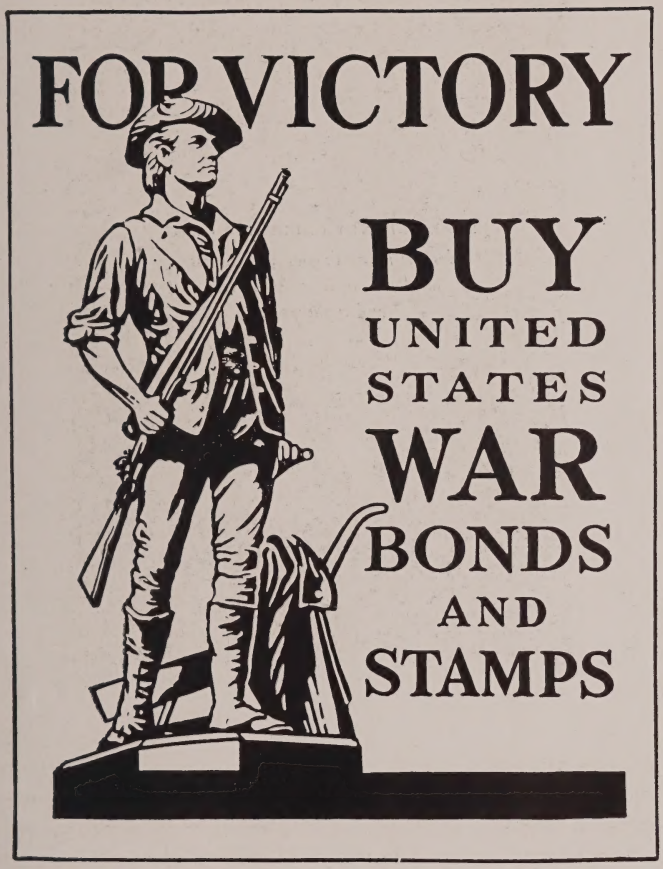
[END OF SALE]



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